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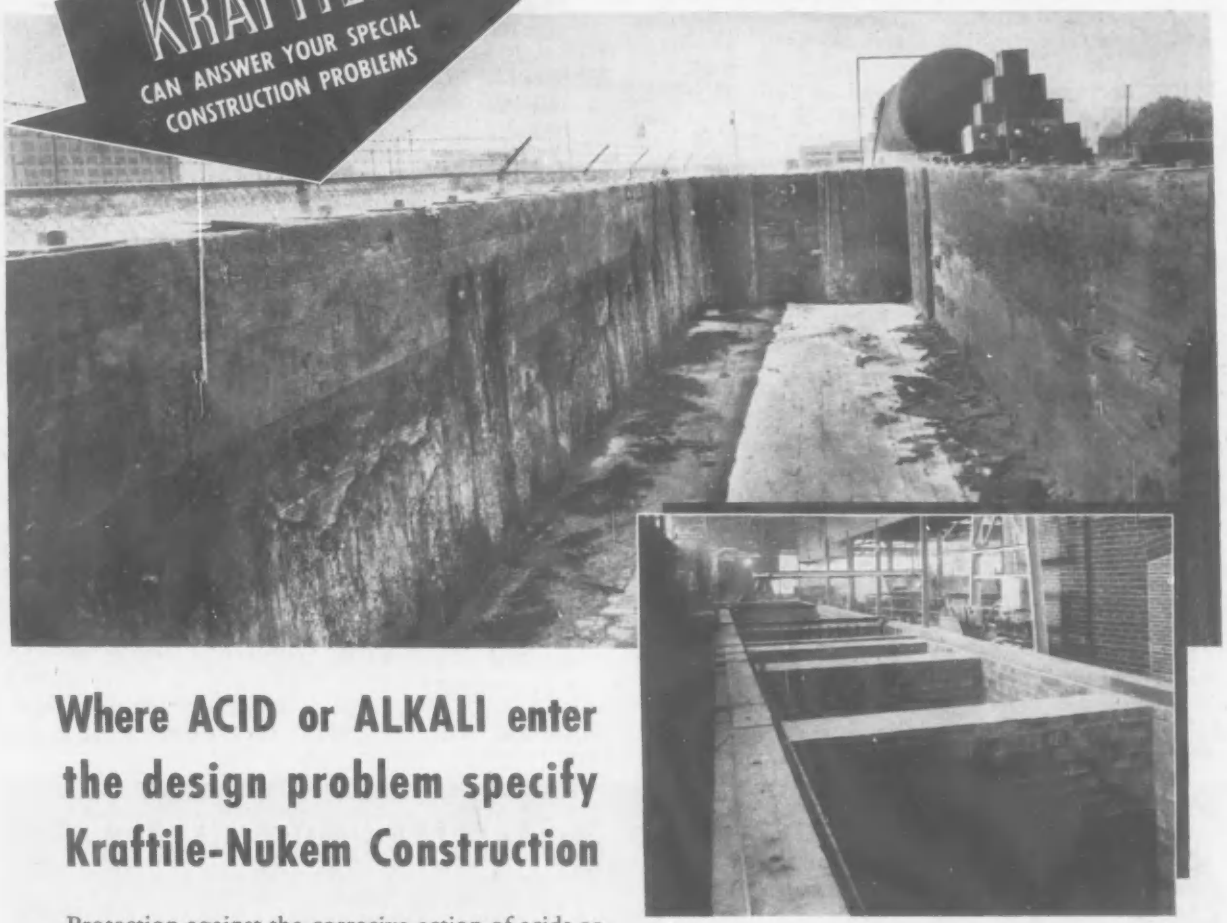
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ART

LOS ANGELES

When the now much maligned "Portrait of America" exhibition-competition, sponsored by the Pepsi-Cola Company, was first announced last March official spokesmen of the art world heralded the event as Industry's "first large-scale recognition of the easel painting as an independent, tangible, negotiable asset." The hands-off policy of Company officials, the appointment of an all-artist jury of selection, the chance to be reproduced in "full and faithful color" on a half million calendars, and the whiff of eleven thousand dollars in prize money, all added up to what was considered as the ideal set-up for America's artists. *Artists for Victory*, spokesman for twenty-nine member artist groups, collaborating with the Pepsi-Cola Company, envisioned the latter's role as a "channel through which the finest creative efforts of thousands of American artists will be brought before their greatest possible audience—"; and America's artists—3,216 of them—responded with nearly 5000 canvases in an hysterical bid for one of the twelve cash awards ranging from $2500.00 to $500.00—odds of more than two hundred and fifty to one of making the grade. But the American artist has long since proved his willingness to play the sucker for the questionable privileges which contemporary society tosses his way. What foolishness and lack of acumen led the artists to expend a sum for express charges reputed to be in excess of the total prize money offered! As for the intrinsic benefit derived by the participants they could have accomplished as much by pooling the money paid out for framing, crating and shipping, and drawn numbers out of a hat to determine who among them would win the pot. This, of course, would not have resulted in any publicity for the Pepsi-Cola Company, nor would the work of the twelve winners been circulated throughout the country's soft drink parlors. But on the credit side the artists would have escaped a lot of caustic criticism from the art press whose favors they covet so dearly.

Now that the chips are all in, the dozen prize winning "portraits" about to roll off the press, and the 150 paintings (not "thousands") selected for museum exhibition installed at the Metropolitan in New York, it has finally become apparent (to the art critics at least) that the high sounding aims of the competition have in no way been fulfilled. Seeking to fix the blame for an outcome which they find "distressing", "disappointing", "pedestrian", "deadening", marked by "mediocrity", "dullness and triviality", the critics have inclined toward an attack on the quality of art submitted—"artist after established artist seems to have sent in about the worst thing he has ever painted and so few "unknowns' merit cheers." The artist jury, too, has come in for its share in the fiasco. But it is interesting to note that in both instances it is the artists and not the Pepsi-Cola officials who are in the line of fire. No one has yet seemed to question the basic principles underlying the possibility of Big Business sponsoring creative art.

It would seem that the critics' shocked awakening to the poverty of American art is strangely belated. They have been seeing this same kind of art in small doses year after year and have cheerfully commended a good portion of it. Perhaps for the first time they were looking for the substance which their conscience only now told them should be there. Perhaps, like he who is faced with introducing his tinseled bride to the folks back home, they were at last painfully aware of the cheapness and inadequacies of their former choices. The stuffy and over-ambitious title, "*Portrait of America*, should have given ample warning. Topping the list of "Rules and Regulations" was SUBJECT. And of all the ills of American art, the enslavement to subject is the most malignant. To begin with, the competition excluded every artist who does not subscribe to this dogma of illustration "covering any subject matter that contributes to presenting a picture of present-day America and American life . . . the people, the cities, the farms, factories, woods and rivers, the flora and fauna of the land, shown at any season of the year." Examining the composite result, the critics have become disconsolate and indignant at what was destined from the start to be a badly distorted and unfaithful portrayal. Calendar art is calendar art, whenever and wherever it is found. It is for the widest possible numbers in the lowest common denominator. No "Portrait of America" will ever come in such a package. It is about like pre-



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suming one knows the nature of God after taking a college freshman course called "From Amoeba to Man".

What is increasingly apparent in present day trends toward a wedding between Industry and Fine Art is that the representatives of Art have been unable to make an appraisal of Industry's desired ends. Since private patronage can no longer support the artist, and government has done so only on occasion and by "necessity" rather than choice, the numerous instances of Business becoming an art consumer has led to the assumption that Industry and Art have common objectives. The artists themselves have been most guilty of indulging in this sort of wishful thinking. Naturally enough, they want to believe that industry has "decent intentions" toward them. But industry will use art only so long as it pays dividends. We can be sure that their interest in good art is only incidental if indeed it exists at all. The number of commercial institutions which have employed creative artists and given them a genuinely free hand in what they produce can be counted on the fingers of one hand. Artists may *think* they are left to their own devices, but it is certain that what freedom they have would be promptly withdrawn the moment their output did not coincide with the aims and purposes of their new patron. As always, he who pays the fiddler calls the tune. It would be extremely naive to suppose that the artists competing in the Pepsi-Cola affair were not painfully conscious of an "aim to please", of thinking in terms of what would be "acceptable" or "appropriate" for calendar art, even though they knew that their fellow artists were to be the judges, because they also knew that those judges would be under the same spell, and would not dream of delivering unto the company anything which could not readily be acceptable in Crabtree Corners.

Regardless of the adverse nature of the publicity which the Pepsi-Cola exhibition has received, it has nevertheless been publicity, and that is GOOD BUSINESS in spite of BAD ART. Pepsi-Cola will inevitably gain; only the artists are the losers. Getting art calendars into the kitchens of America is by no means synonymous with creating a living art nor an art of use. Such an art will undoubtedly have nothing to do with the outmoded easel picture or its reproduction, however "refined" or disguised in the cloak of "Fine Art".

—GRACE CLEMENTS

SAN FRANCISCO

All art, of course, is personal expression—in essence it is aesthetic handwriting. Like graphic handwriting, with its various recognizable schools and styles, aesthetic handwriting has its many schools, each with its adherents. And since personality, like murder, always "outs" the aesthetic handwriting of any single adherent of a school is characterized by his own personal way of dotting his "i's" and crossing his "t's." All too often a painter has little more to offer than his own peculiarities of "handwriting." This is a point that is hard for many non-painters to understand—and even for many painters, that this does not, of itself, result in good art. If the letters are perfectly formed, if the words are readable, then why isn't it art? Conversely, if you can't tell what it is why is it art? Well, the truth is that it can be good art or bad art in either case. For whatever the character of this aesthetic handwriting, whether it be skilled or unskilled, realistic or otherwise, that is merely a matter of technical proficiency and attitude . . . the words are what count. What does the artist have to say? And there's the rub. Because these words are made up of the elusive alphabet of form, line, color and texture in their infinite relationships. These words are not memorized symbols with finite meanings but tenuous expressions into which it is possible to read something of personal meaning (by the viewer) while at the same time receiving reflections of the emotional drive of the artist who created the work. Some artists can form exciting words and string them together in sequences which have meaning. Many have little ability to make their own words. They take the words of others, change them around a bit but tell nothing new, or varied or interesting. There is the difference between good art and bad art—if you get it.

When the artist is that rare bird who is an innovator, who is of no particular school and who is, besides, a poet and a mystic and who, above all, is not a realist, then it is indeed difficult to explain to the layman why that artist is important. All of this is by way of saying that a lot of people who look upon the work of Fernando Puma will neither like it nor understand it. Yet Fernando Puma is one of the few truly significant artists to appear on the American horizon in a good many years. One or two of his paintings were

(continued on page 12)

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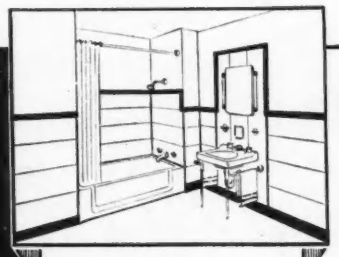
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MUSIC

SEVENTH SEASON 1944-45

The seventh season of *Evenings on the Roof* concerts celebrates the seventieth anniversaries of two living composers, Arnold Schoenberg and Charles Ives. In their honor a Festival of Twentieth Century Music will be given, including works by Bartok, Bloch, Busoni, Casella, Dahl, Debussy, De Falla, D'Indy, Harris, Harrison, Hindemith, Juon, Kubik, Mahler, Milhaud, Pond, Prokofieff, Rachmaninoff, Ravel, Schulman, Shostakovitch, Sowerby, Stravinsky, Thomson, and Weiss. Schoenberg music to be played will comprise the entire piano works, song cycles *The Hanging Gardens* for voice and piano and *Pierrot Lunaire* for chamber group and speaking voice, first performance of *Theme and Variations for Wind Band* as arranged for two pianos by Serge Frank and *Ode to Napoleon* for male speaking voice, piano, and string quartet. Orchestral versions of these new works have been scheduled for performance this season by the Boston Symphony, the New York Philharmonic Symphony, and the Los Angeles Philharmonic. The *Ode* is a setting of a poem by Byron written on the day after Napoleon's abdication. Ives works to be played are the *First, Third, and Fourth Violin Sonatas*, the *Barn Dance* movement from the *Second Violin Sonata*, the *Concord* (Second) *Sonata* for piano, a number of songs including *General William Booth Enters Heaven, Largo* and *Hallowe'en* for string quartet and piano, and the first performance of the *Second String Quartet*. Other outstanding contemporary music to be heard: *Contrasts* for clarinet, violin, and piano and *Sonata* for two pianos and percussion by Bela Bartok; the Block *Viola Suite; Concertino* for clarinet by Busoni; two pieces for piano trio by Casella; quintets for woodwinds and for brass by Ingolf Dahl; 12 *Etudes* for piano by Debussy; *Fantasia Baetica* for piano by De Falla; piano trios by D'Indy and Juon; piano quintets by Shostakovitch and Roy Harris; 12 *Preludes* by Shostakovitch; *Sanctus* for voice and piano by Harrison; the *Sonata* for viole d'amour and *Third String Quartet* by Hindemith; a Milhaud quartet; a violin sonatina by Gail Kubik; a viola sonata by Donald Pond; the *Seventh Sonata* for piano by Prokofieff; *Tombeau de Couperin* and *Gaspard de la Nuit* for piano by Ravel; a viola suite by Schulman; a new sonata for two pianos by Stravinsky; the *Second Piano Sonata* by Virgil Thomson; and *Concerto* for bassoon and string quartet by Adolph Weiss. Dahl, Kubik, and Weiss are Los Angeles composers; Pond lives in Santa Barbara. All but Kubik will take part in the performance of their own music.

Classical music of the season includes the 15 sonatas for piano with violin or cello by Beethoven and a number of compositions by Sebastian Bach. Eudice Shapiro will play a Bach *Partita* for violin alone. Alice Ehlers, harpsichordist, will devote an entire evening to a performance of the Bach *Goldberg Variations* in the original version for two manual harpsichord. Later in the season an arrangement of these variations for two pianos by Wesley Kuhnle will be heard. During the last few years Mr. Kuhnle has been "registering" the entire Bach organ works for the same two piano medium: to be heard this season are the rarely performed *Canonic Variations, Toccata and Fugue in D minor, Passacaglia, Pastorale*, and several trios, preludes, fantasias, and fugues. In addition he will play solo keyboard compositions by Frescobaldi, d'Andrieu, Alessandro Scarlatti, Pasquini, Galuppi, and Rameau. The programs will also contain song groups by the Elizabethan composer John Dowland, and by Wolf, Mousorgsky, Mahler, and Rachmaninoff. Mousorgsky songs include the cycles *Without Sun* and *Songs and Dances of Death*.

Soloists in the concerts will include David Frisina, concertmaster, Kurt Reher, first cellist, Kalman Bloch, first clarinet, and Abraham Weiss, violinist, of the Los Angeles Philharmonic; Alex Murray, concertmaster of the Kansas City Philharmonic; Eudice Shapiro, concertmistress of the RKO Studio Orchestra and formerly of the Janssen Symphony, who was soloist this summer with the NBC Symphony on a Sunday afternoon broadcast; Sol Babitz and Alfred Lustgarten, violinist; Virginia Majewski and Roderick White, violinist; Victor Gottlieb, cellist; Shirley Boyes, Volya Cossack, Emil Danenberg, Helen Lipetz, and Frances Mullen, pianists; and Alice Ehlers, harpsichordist. Singers are Betty Boldrick Beach, Eula Beal, Sara Carter, Alice Mock, Elizabeth Vermeulen, and Lee Wintner. Chamber groups include the Philharmonic Trio, consisting of Louis Pressman, violin, Joseph Di Tullio, cello, Maxine Furman, piano; members of three string quartets, a woodwind

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CINEMA

comment and criticism

For seventeen years Hollywood bestows upon itself each year a series of accolades and coronas for various types of excellence, dramatic, directorial, technical. These self-granted annual trophies are the Academy Awards with their attendant "Oscars," the popular term for the statuettes which go to the winners.

In the past the choices taken as a whole have not been too bad. Films like *The Informer*, *All Quiet on the Western Front*, *It Happened One Night* among others were named for one type of excellence or another. There have been instances, according to best film industry advices, where politics and studio pressure played a major part in seeing to it that the awards were evenly divided or at least more widely distributed. Within recent years, however, there seems to have been a fortunate absence of such pressuring and Hollywood's annual critics judgment has been pretty fair. Two years ago, of course, Greer Garson, on being informed that she won the Best Acting Award for her portrayal in *Mrs. Miniver*, broke out with a forty-five minute "practically unrehearsed speech" (quote is hers); and in March of 1942 Cecil B. DeMille, flourishing a hand toward Dr. Hu Shih, the Chinese Ambassador, referred to him as "our good friend, the Japanese Ambassador"; but beyond these and other minor breaks there was not too much bad taste and slips-of-the-tongue in evidence.

Nevertheless, in these annual selections there has been something lacking: there has never been an award for a deserving picture, a courageous picture which, for reasons that it lacked stars, a big production budget, or a great nation-wide advertising and publicity campaign, was never in the running. Such a picture, for example, might be *None Shall Escape*, which at least faced the problem of what to do with post-war Germany; or *Joe Smith, American*, a minor MGM effort that was selected by the OWI Overseas Branch as a fine illustration of the home front at war; or *Citizen Kane* which excited attention for its difference from run-of-the-mill Hollywood fare. What chance will a low budget picture stand against that mammoth of mediocrity, *Since You Went Away*, with its refulgence of stars? and the magic name of David O. Selznick?

This year the Hollywood Writers' Mobilization will sponsor something new. A committee of the Mobilization, which represents all the writing and creative crafts in the film industry, will select three or four distinctive pictures, to be shown at different times during the year, and stage a premiere preview, to be followed by discussion and debate from a selected panel and from the auditorium of the theatre itself.

The first picture to be so honored is Lester Cowan's *Tomorrow the World*, based on the successful Broadway stage play. This is the dramatic effort which pits a Nazi incalculated youth, brought to this country (before the War) against a moderate, objective-minded, fair-opinioned American college professor and his research expert fiancee.

Following the presentation of the film there will be brief discussions by a carefully selected panel of experts on the subject of What To Do About Young Germany. The discussion on this subject will be directly related to the making of literate and distinctive Hollywood motion pictures, and comments and opinions will be solicited from members of the audience. Chosen speakers will include battle front war correspondents, authorities on education and motion picture producers and writers who speak with knowledge and authority. This will be no off-in-space dialogue, but will be the expression of opinion by many industry leaders.

This premiere is something new in Hollywood. Audience participation of this kind is a fresh departure in a town where the sweeping lights of premiere night have become a symbol of the grabbing autograph fan and film mediocrity. There may be a question as to how much of an incentive the M selection of pictures by the Mobilization will be for producers to make courageously different pictures, since the producer is constantly guided by the "box office result" principle. But if enough attention is drawn to a *Tomorrow the World* or a *None Shall Escape* or other equally worthy films through these premieres, then the timid or doubting producer may be given that final push which will thrust him into production.

Tomorrow the World is a provocative picture. It touches on subjects

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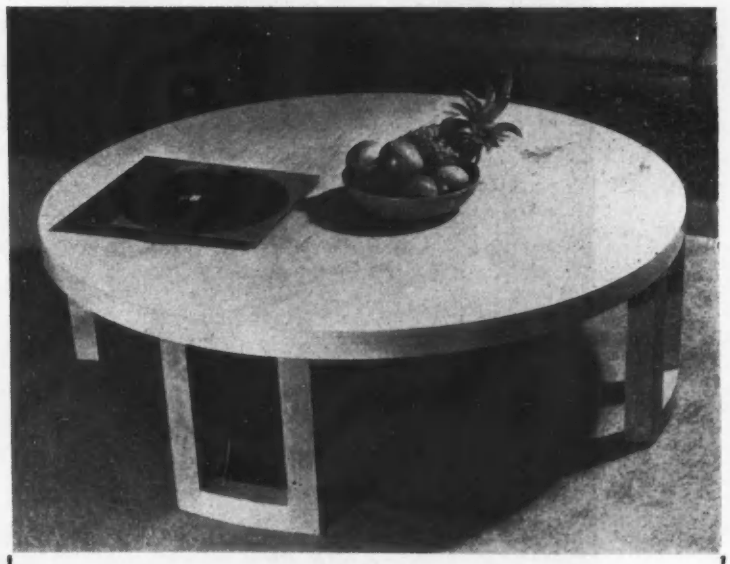
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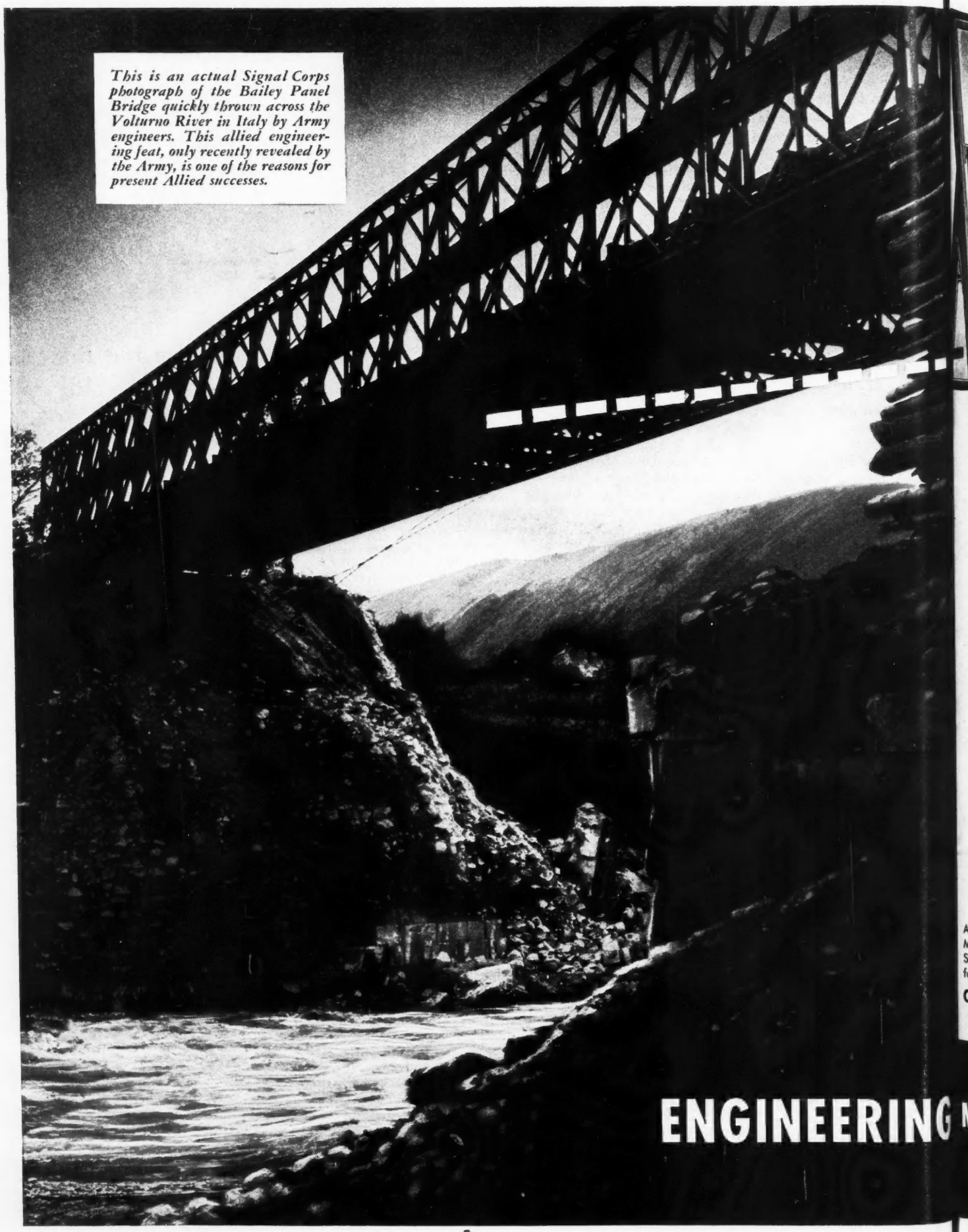
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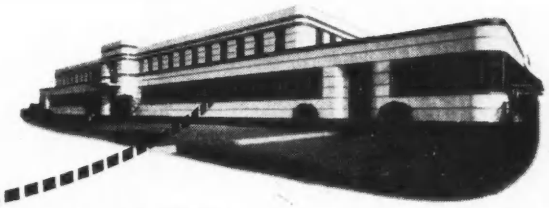


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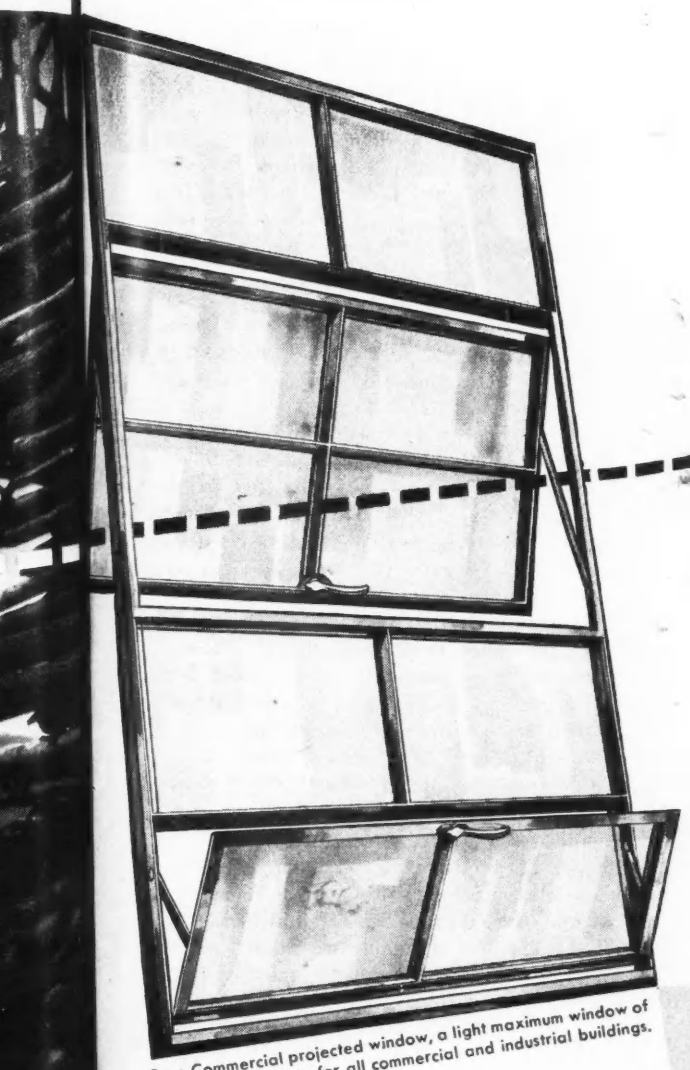
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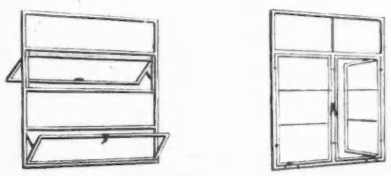
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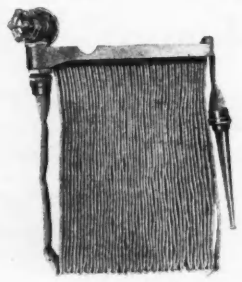
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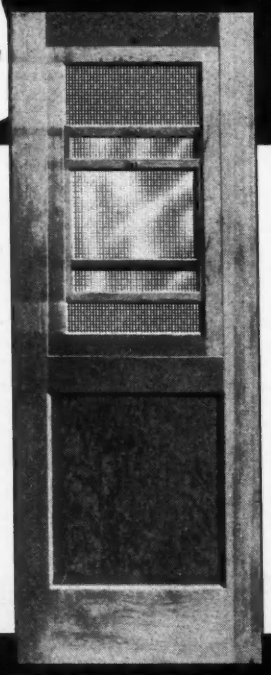
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ART

continued from page 5

here last year in a show he sponsored called "We Challenge War Art." But his one man show at the San Francisco Museum of Art is a more revealing exhibit. Here is a man who has a definitely individual aesthetic handwriting and one who can create new words and forge them into what he wants to say with great skill. His color is delicate or strong as he wishes, sensuous and varied, intensely beautiful. With textures—the way he puts on paint and the varied relations he employs—he does things for color that are amazing. His exhibit, placed in a portion of one of the long galleries, is next to a show of Museum possessions containing two Van Goghs. It is interesting to compare the work of the two men in the matter of applying paint. Van Gogh's were the brush strokes of an intense emotion. Puma's are the studied use by a scholar and poet possessing a very imaginative mind. He fits the technique to the expression he desires: for the sea heavy, translucent color in swinging strokes with the very feel of deep, turbulent water in them and then, for some juxtaposed shape, he may create a honeycomb of tiny jewel-like color relations or use his palette knife to secure some interesting treatment of surface. He uses his texture to produce a static condition or a movement as he wishes. Few men have made textures do so much for painting, projected it beyond mere surface treatment and integrated it into the plastic character of the work. For those interested in his background Puma was born in Santa Fe, New Mexico, of Spanish antecedents and worked on ranches until he was twenty when he went to New York. He started painting at an early age but has never had a lesson. In New York he began his career as an artist's model. Shortly some of the students he posed for became his pupils and he opened a school. He has a gallery of his own in Manhattan where he shows works by artists who have "never been permitted to show elsewhere." He is a lecturer at the Brooklyn museum and Adelphi College and conducts a weekly radio art discussion with his wife, acress Helen Waren.

At the San Francisco Museum of Art also there has been a Retrospective Memorial Exhibition of the work of Lucien Labaudt, well loved San Francisco painter. Some visiting great once observed that he had had to come to San Francisco to finally meet a typical Frenchman—meaning Labaudt. Labaudt was that: vital, gay, enthusiastic. No one ever thought of him as a man of this number or that number of years. He was energetic and progressive, a steady producer. When the war came he went to work in one of San Francisco's shipyards. Then, in April 1943, he was appointed artist-correspondent by the U. S. Army and later became one of the LIFE war artists when that publication took over the Army set-up. In September of that year he left by Victory ship for India. The plane that carried him from India to China also carried him to his appointment with death for it crashed on coming in to land in the Assam area and all aboard were killed. His untimely end occurred when he was 63. This memorial exhibit includes much of his best known work. It shows that he was an experimenter, a student of color and a man of no small talent. He did many large canvases, some fine murals but none of his work, it is submitted here, surpassed the tiny portrait, only a few inches square, he did of his wife Marcelle in 1941.—SQUIRE KNOWLES.

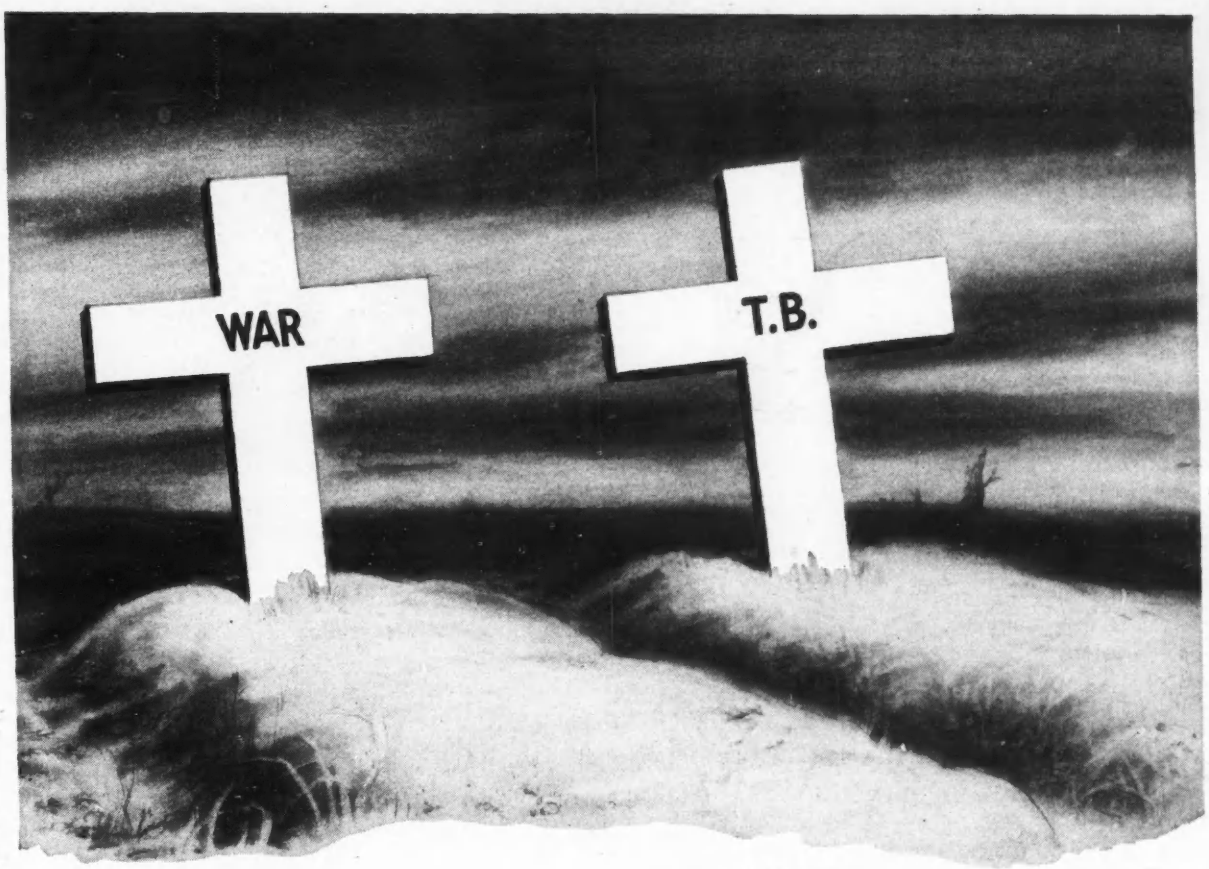
MUSIC

continued from page 8

quintet, a brass quintet, a trio of old instruments, and the chamber group which will play *Pierrot Lunaire.*

A special series of five piano recitals will be given during the winter by Richard Buhlig. Mr. Buhlig will play compositions by Bach and a number of twentieth century composers, several of the larger Schubert sonatas, and with the assistance of Wesley Kuhnle his own arrangement for two pianos of Bach's *Art of Fugue.*

Evenings on the Roof concerts are being given on Monday evenings at the K F W B Concert Hall, 5833 Fernwood Avenue, Los Angeles. The seventh season opened on October 23 and will continue until December 11, omitting November 20; and January 15 until May 14, 1945. In addition to the regular series several special programs may be given, including one or more dance programs. Prices are: $6 for the season of 20 concerts; $3 for the autumn season of 7 concerts; single admission $1.20. Checks may be mailed to 1735 Micheltorena Street, Los Angeles 26. PETER YATES.



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notes

IN PASSING

AND NOW AFTER ALL the election bets have been paid and when the last peanut has been rolled up the last street by the snout of the last reluctant adversary, we must return to the grimmest of grim realities. It would be nice if we could act upon the advice of the commentators and columnists who suggest that all campaign unpleasantries be forgotten and that we get back to work without blame and without rancor; but somehow there remains an angry remembrance—a horrid taste—a terrifying echo of the terror that seized many of us during the hectic weeks that led to November 7. Of course one expects almost anything in a campaign and of course we know that politics at best is too often an anything-goes — catch-as-catch-can — you're-a-liar — who-me kind of thing. But what went on pre-November 7 was for us a fantasy of frustration — a dream of unreality. One had the fairy-tale feeling of trying to prove that the moon is *not* made of green cheese, of being faced again and again and again with dozens of glibly fabricated deformities of the truth, all of them perpetrated with a kind of deliberate, smug defiance lacking all conscience.

It is, of course, a tribute to what one of our leading columnists calls "that slobbering idiot, the common man" that he, said common man, knew by reason and by instinct, that everything important to him was being attacked by every devious means for the very sinister purpose of destroying him as a free man. Somehow he knew and realized that he had passed this way before; the history of the past 25 years remained clear in his mind and despite the falsifications and the confusions and the red herrings, he was secure in his conviction that for all practical purposes, two and two make four——the devil's hindermost notwithstanding. He knew—and now there is no doubt about his having known and recognized the true enemy that lurked behind the pious frauds and frantic hypocrisies that filled the air. The results again justified the years of blood and toil and American sweat that had gone into the shaping of democratic principles.

Unfortunately for ourselves we are plagued with a long memory and we still regard the motive behind the means by which the opposition hoped to succeed as ample reason for keeping our wind up and looking every horse square in the mouth.

The issues involved were too clear—the choice too definite—the intention too unmistakable to admit any special pleading that all was done and said by naughty boys in the heat of campaign excitement. Those who cheat at cards on Tuesday are quite capable of cheating at cards on Wednesday, and on Thursday, and right around the clock to Tuesday again—and getting caught is absolutely no guarantee that there are not other cards up other sleeves waiting for other times.

Therefore, far into the foreseeable future, there can be no rest or relaxation for any of us who want to see a better world and are willing to work for it. The understanding of this objective carries with it the obligation to remain joined in the battle until that battle has been completely won. The American people have now made a very definite choice and that choice must be translated through constant vigilance and determined action to the end result of a good world peace.

As for us, we are going to keep our weather eye peeled and our little sling-shot in readiness for the reappearance of that double-headed monster that thrives so peculiarly in our political climate—a double-headed creature that keeps a mouth on both sides of the fence while it plants its backside squarely in the middle.

Abstract and surrealist art in America*

by Sidney Janis

● It is virtually axiomatic that vital thought in any epoch can advance only by means of a cultural spearhead or vanguard. Yesterday's vangaurd art is traditional today. Today's, just entering its second generation, has the drive and spirit of youth, and is still in process of growth and change. In 20th century painting, the virility of its two main trends, abstractionism and surrealism, demonstrates that these have particular meaning for rapidly increasing numbers of our artists and that appreciation on the part of the public goes apace. For, in the thirty years since the famous "Armory show," the handful of vanguard artists in America has multiplied in number, until today there is a nationwide practice of and interest in these dynamic trends.

Science is the open sesame of 20th century art, and artists have entered where angels fear to tread. With the wonder of children and the wisdom of the universe they have investigated, analyzed, dissected, uncovered, painted, pasted and constructed in the process of creating the visual counterpart of the anatomy and structure and inner spirit of the time in which they live—the **NEW REALITIES** of the 20th century. From the start the whole purpose of painting has been re-examined with scientific precision reaching in several directions and carrying over from one painter to another, from one painting movement to another.

The most important artists of our time are from many countries, and while Paris was the nurturing mother, many painters have developed at home, sometimes in isolation, or moved to foreign lands without a break in the progress of their work. They have appeared everywhere because in this emergence of the innate culture of our era, national borders are of minor moment.

The development of man's visual conception as a basis of artistic activity has gone forward in the 20th century with a tempo true to the pulse of this highly accelarated period. In an epoch throbbing with the vitality and rhythms of a new spirit, a time of courageous exploration and rewarding discovery, perceptive faculties could hardly do otherwise, perhaps than make a proper and consistent response to the force of the age. However that may be, the fact remains that with the opening up of vast new fields in science, the imagination of the artist has responded deeply to the methods and scope involved. That is why, to participate in today's culture, it is only necessary that a country be infused with modernization of its physical equipment. Focusing points both large and small reflect this fact like a kaleidoscope throughout the transpositions found in art.

It may be accepted as a working principle of our time that many artists consider the external resemblance of things only one part of a vast reality, to be utilized or not according to the need, and that they wish to express in a pictorial vocabulary the ramifications of the new forms and rhythms, the mental and emotional images that they experience.

Appreciation—Abstract Art

Effortless training of the eye through everyday experience helped immeasurably to break down those inevitable pre-

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*From Mr. Janis' book of the same title soon to be published by Reynal & Hitchcock.



STUART DAVIS
Born in Philadelphia, 1894. Lives in New York City.
"Ursine Park," 1942, oil 20x40"
Collection Downtown Gallery

"Ursine Park was painted from studies made directly from landscape in Gloucester, Massachusetts. Instead of the usual illusionist method, the emotions and ideas were equated in terms of a quantitative coherent color-space system. Through this method the embodiment of the idea becomes more specific in its terms and more direct in emotional expression."

Stuart Davis, 1944

MARK TOBEY
born Centerville, Wisconsin, 1890. Lives in Seattle. THREADING LIGHT, 1942, egg tempera, 29x19"
Collection Museum of Modern Art

"White lines in movement symbolize light as a unifying idea which flows through the compartmented units of life, bringing a dynamic to men's minds ever-expanding their energies toward a larger relativity."

Mark Tobey, 1944



judices that come with resistance to change. A vast majority of people not conditioned in advance by personal need or imaginative experience could accept only by degrees a revolution in esthetics unequalled in the history of man.

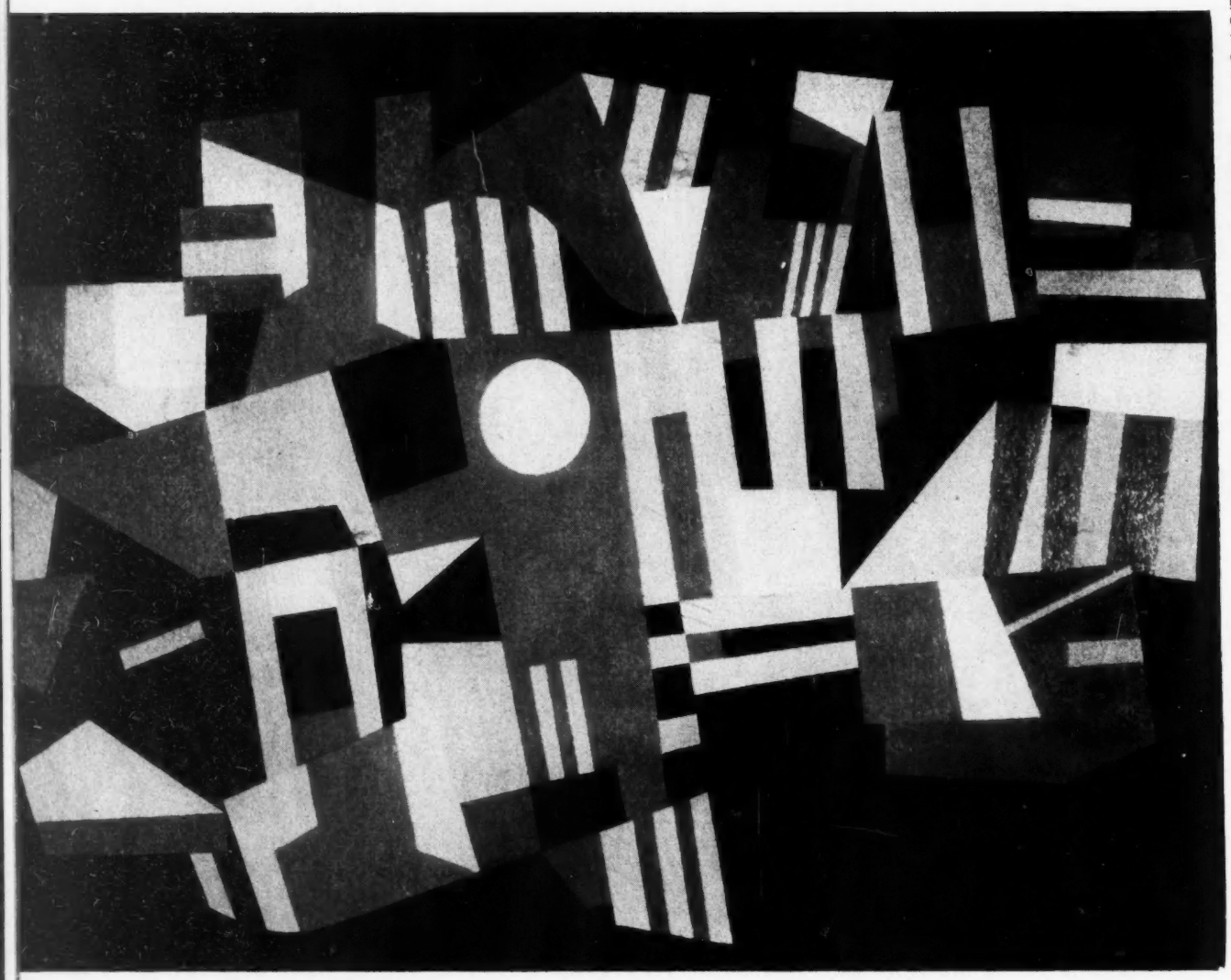
Influences derived from 20th century art, cubist and geometric abstract art in modern architecture, industrial design, typography, touched the daily lives of the people in innumerable ways. The esthetics of these forms, many of which could be manipulated, and their effectiveness directly demonstrated through use, were for the most part immediately acceptable to a public always quick to respond to the products of scientific research and invention. The original values in the works of art from which these forms derived, though not acceptable to a wide audience at the time they were created, are today more readily understood. Commonplace experience had helped many observers over the difficult hurdle to appreciation and to a more penetrating and conscious understanding of the character of their own time.

Appreciation—Surrealist Art

If America has its organization, its specialization, its worship of mechanics, its devotion to clean, precise, efficient machine appurtenances, it also has their counterpart in the ramifications of life within its machine-age superstructure of fantasy.

Mass producton, the boon and the blight of modern civilization, the hall-

(continued on page 37)



OPPOSITE PAGE

top left:
RAY EAMES
"For C in Limited Palette"
Collection Mr. and Mrs. Charles Eames

top right:
LOREN MAC IVER
"Moonlight"

lower left:
GYORGY KEPES
Born in Selyp, Hungary, 1906. Lives in Chicago. "Aerial Photography—China," 1942, collage 25x49 collection Mr. Herbert Ziebolz.

"Visual experience is not only the experience of pure sensory qualities. Visual sensations are interwoven with memory overlays. Each visual unit contains a meaningful text; it evokes associations with things, events, and feeling qualities . . . If the plastic organization and dynamic organization of the meaning-signs are synchronized into a common structure, we have a significant weapon of progress. Because these images suggest a new thinking habit, reinforced with the elementary strength of sensory experience, the nervous system can acquire a new discipline . . . "

Gyorgy Kepes, 1944

below right:
FRANCESCO CRISTOFANETTI
Born in Rome, Italy, 1901. Lives in New York City.
"The Comet," 1942, oil 33x45"
Private collection

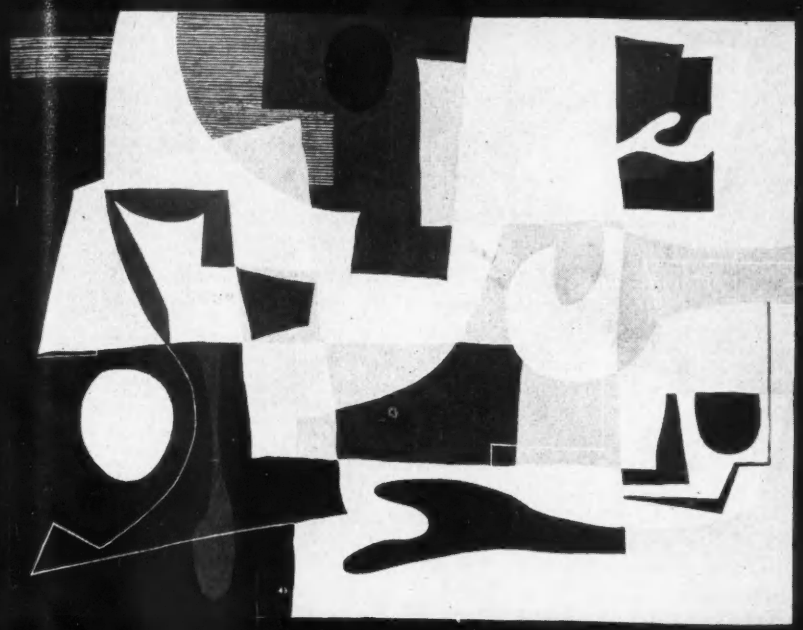
"This painting with a human figure was made during a period in which for almost two years I devoted my interest to painting moving subjects such as carriages, ships, sails, wings, the importance in the movement itself rather than in the representation. It seems to me that this feeling of movement and flight I tried to express can also be found in this painting of a human figure, as well as in the lighting which is generated by the central subject of the composition."

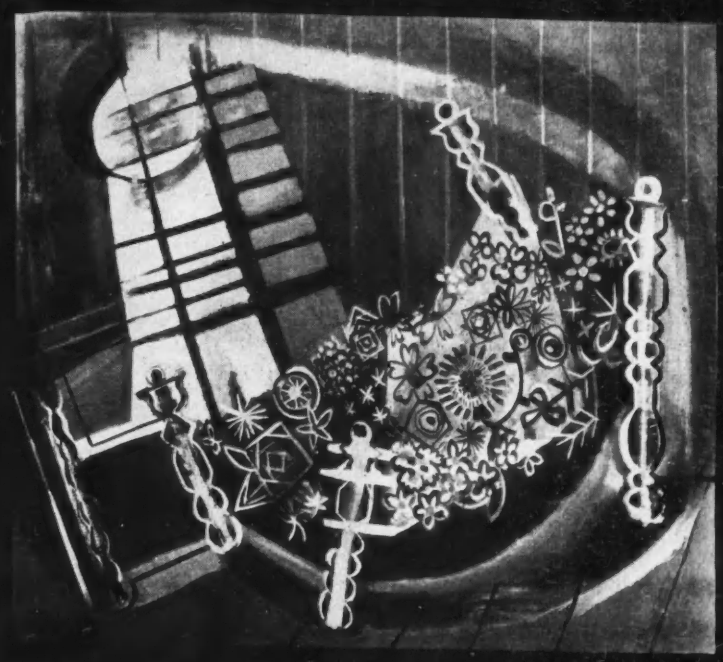
Francesco Cristofanetti, 1944

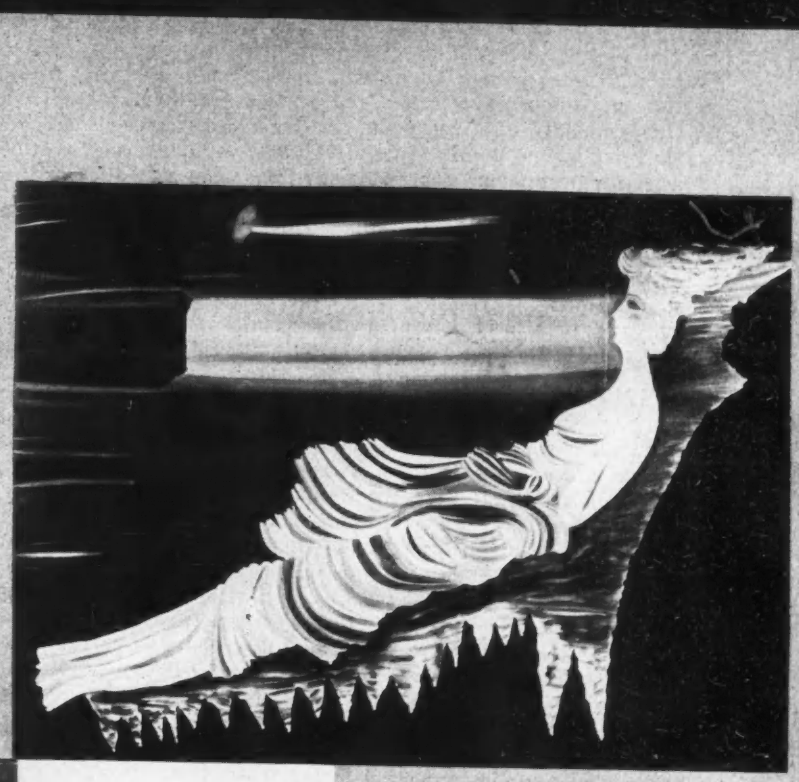
A. D. F. REINHARDT
Born in Buffalo, 1913. Lives in New York City.
"Red and Blue," 1941, oil on celotex 24x30"
Collection the artist

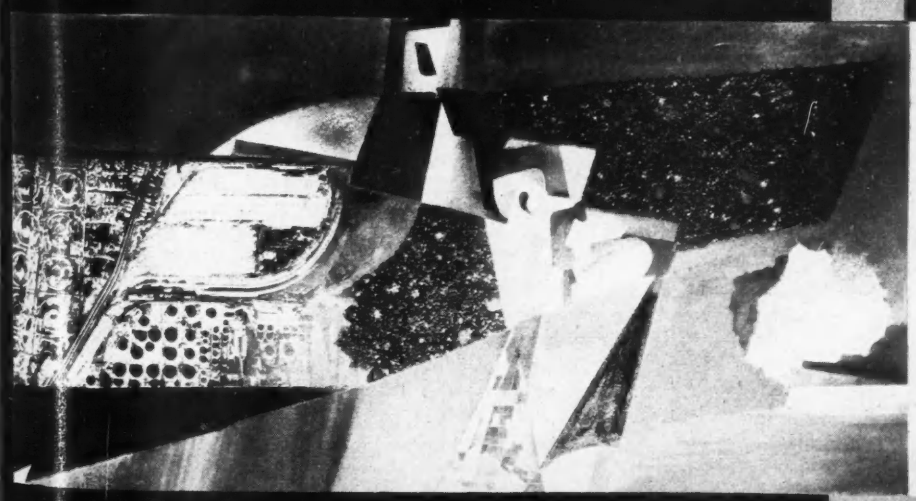
"Red and Blue is an abstract or non-objective work neither abstracted from nor representing any other objects. It means what its ordered forms and colors do. And it aims to be a part of the growing body of imaginative plastic learning besides being a personal expression."

A. D. F. Reinhardt









a modern approach to film music

HANNS EISLER REJECTS THE CLICHES

by Walter H. Rubsamen

●Those of the film industry whose fingers are on the public pulse have long contended that any musical idiom more 'modern' than neo-Tchaikovsky would disturb rather than entertain the average cinema audience. With a pious glance at the box-office, they warn us that Main Street would groan in dismay were highly individualistic, unfamiliar-sounding background music to emanate from the soundtrack. The gamut of popular understanding, in their judgment, runs from swing to Tristan and no further. Even the occasional photoplay that can boast of novel camera techniques or an original plot is likely to be embellished with the common garden variety of Romantic descriptive music. But there are portents of a change. Our seemingly reactionary public, if given a chance to taste other flavors, may eventually grow tired of the vapid sameness that characterizes most cinema scores. At any rate, some 1500 spectators who witnessed a dozen excerpts from notable films during a session of UCLA's recent Music Institute (The Musicians Congress) were shockingly unorthodox. They applauded most vigorously for the very antithesis of the commercial product, Hanns Eisler's consistently dissonant musical score to the experimental film, *White Flood*, which had been written with the specific intention of proving the adaptability of the twelve-tone technique to the screen.

In 1940 the Rockefeller Foundation commissioned Eisler to experiment with cinema music in an advanced idiom, with regard for none but purely artistic considerations. Such films as *White Flood*, *Fourteen Ways to Describe Rain*, and *Four Descriptions of the Death of a Peasant* were the result; all are now the property of the Museum of Modern Art. Two sequences from *White Flood* were shown at the University: "A Ship Goes to the Arctic," and "Snowstorm." The breathtaking formations of ice and snow seen at the start and close of the first sequence were filmed from aboard ship, whereas those of the middle section were taken from nearby vantage points. To the imaginative Eisler this suggested a tri-partite musical form, specifically, a scherzo and trio which would convey the mood of hurrying and searching, as well as the curiosity of those voyaging into the unknown. Although the climax of this sequence, an avalanche, is mirrored in the music, an equally spectacular crash in the second finds no reflection in the score, for it is Eisler's thesis that each musical scene must be conceived as a unit, and here the snowstorm was taken as the point of departure. The snow falls regularly, without emotion, as if nature were dispassionately exercising its talents in the manner of an accomplished virtuoso. With this thought in mind, the composer conceived a light, fragmentary *etude* for solo violins and orchestra, in which high and exceedingly rapid notes for the violins reflect the aery quality of snow drifting over the mountain tops.

Hanns Eisler searches for new modes of musical expression because he is convinced that the devices of traditional descriptive music have become clichés. It is indisputable, for example, that Hollywood's musical fraternity has one, and only one stock formula for a love scene: chromatic suspensions in the Wagnerian manner. Eisler as a person is even less conventional than is his music. A marked social consciousness permeates his entire creative output, yet he is the quintessence of humor, a man whom Charles Laughton calls the reincarnation of Mr. Pickwick. I well remember my first meeting with him, several years ago in a small hotel room in Hollywood. A pile of new manuscripts lay on the piano; standing next to them was the source of his inspiration, a large photograph—not a pretty face, but the gaunt, hunger-lined mask of a woman from the Dust Bowl. It is no coincidence that the films with which he has been associated deal inevitably with life's realities.

Eisler's first full-length film score was for a Tobis production (1930) called *Niemannsland* (released here as *Hell on Earth*). Directed against the rising tide of militarism in Germany, the picture roused Nazi ire to such an extent that all those who contributed to its making were forced to leave Germany in 1933. We now know how important was its message, called 'treachery against the Reich' by the Hitlerites. There are many who still remember its powerful description of the German mobilization in 1914. Dejected, depressed men are seen walking toward the barracks, accompanied by their wives and children. Eisler's musical commentary, an intentionally pompous and over-heated march, demonstrates how the German people were transformed into enthusiastic cannon-fodder through the opiate of martial music. The composer quotes fragments of familiar military melodies, but over-emphasizes their accents so that they lose all heroic qualities and become sinister. Soft at the start, the march gradually increases in volume; as it takes effect, the men straighten up, stick out their chests, screw up their moustaches in Kaiser Wilhelm style and stride forward with shining eyes for the glory of the Fatherland (they are spurred on by their wives, who in the process have taken on the aspect of Valkyries).

Further evidence of Eisler's ability to heighten dramatic situations through music is afforded by the films *Kuhle Wampe* (1931) and *Dans les Rues* (1935). The first-named treats of life in a shack settlement for the unemployed of Berlin ('cold belly' is slang for hunger). The misery of slum existence pictured at the start would seem to call for melancholy, pitying music, but the composer chose instead to write a bitter, protesting allegro that went against the grain of the scene, thereby setting it off even more sharply. In *Dans les Rues* the tranquil beauty of the French country-side in early spring is shattered by a knife fight between three ruffians. Again Eisler intensifies the action by writing to the atmosphere; his lovely, sweet music takes no notice of the death struggle.

In this country Eisler found a grateful vehicle for the twelve-tone technique in a film made from Steinbeck's searching document of ignorance and superstitution in Mexico, *Forgotten Village*. More recently his style has been tempered by the demands of commercial studios, but his music never falls into the traditional ruts. Despite the fact that it was eliminated from the final version as being 'too brutal', one scene from *Hangmen also Die* is particularly worthy of mention (unforgettable were the occasional touches of cold-blooded realism that betrayed Bert Brecht's fine hand in the script, and Alexander Granach's characterization of the collaborationist chief of police). The hangman Heydrich, Protector of Bohemia-Moravia, has just been shot and lies suspended in bed with a broken spine. A Nazi composer would have written heroic music, and even the unsympathetic might have felt a grain of compassion for the sadist. But to Eisler it was the death scene of a rat, not a moment for pity; his music is as shrill and shrieking as the last cry of a dying rodent.

None but the Lonely Heart, an impressionistic narrative of life in

(continued on page 38)

House in Pasadena by Henry L. Eggers, A.I.A. Ubhaus photo.





HOUSE IN PASADENA

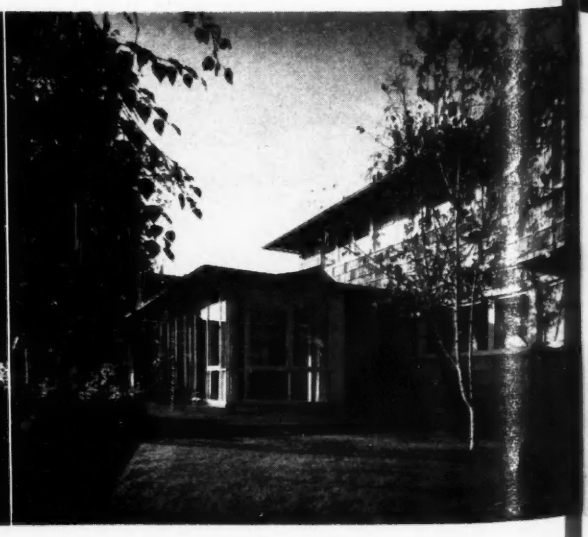
HENRY L. EGGERS, A.I.A., ARCHITECT

The site for this house, on the edge of the Arroyo Seco chosen first, for the view over Brookside Park to the mountains beyond; second, because the lot with two-thirds of the hillside, unusable, provided a flat building space not too large for self-maintenance, but with some isolation from neighbors and a guarantee that the view would never be blocked.

Thomas Church provided the parti for the garden—that is, the creation of a plateau approximately 90' x 125' by means of 2 x 12 redwood retaining walls all around, and screened where necessary with high walls of redwood grape stakes. An effort was made to plan this plateau as a unit, with the garden as an extension of the house. Liberties have been taken with Mr. Church's original plan. All garden paving









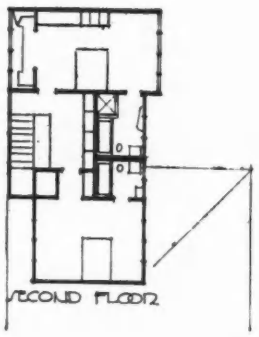


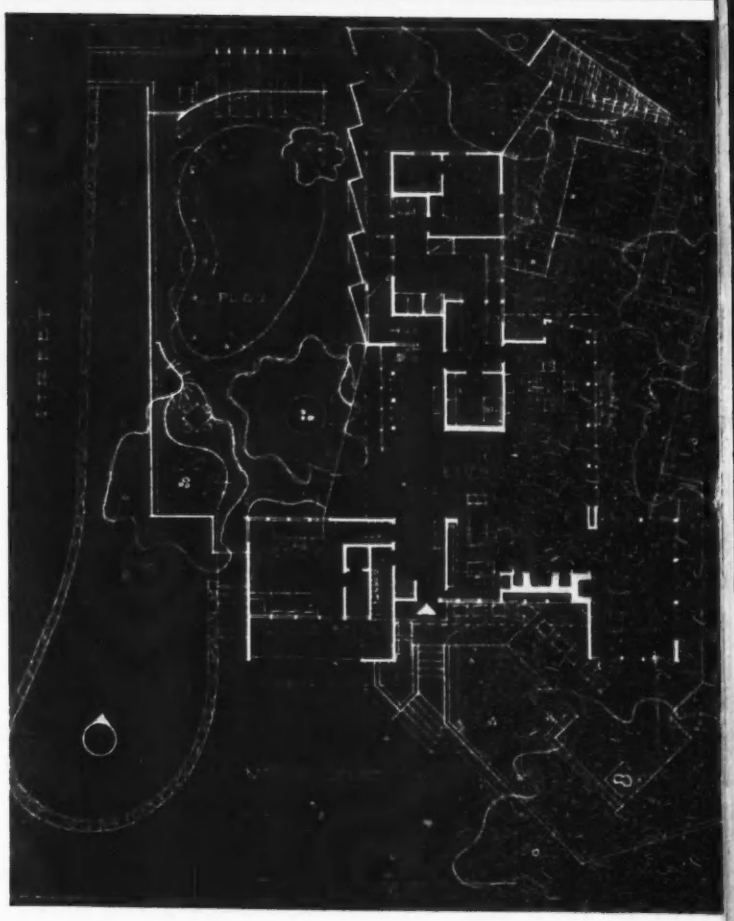
PHOTOGRAPHS BY FRANK UBHAUS

is brick, which reduces planting to a reasonable extent and requires little time to keep orderly.

In general, the bedroom and service portions are compact, and contrast with spacious and free flowing living and entertaining space. The small study over the garage is occasionally used as a guest room, play room, sewing room, storeroom, etc. The living space and walled play garden are separated by sliding doors and a partition of glass. Toward the East, a screened porch with fireplace is used for lounging and dining. This living space is sheltered by a roof supported to a large extent on birch posts. The exterior glass walls can be altered without disturbing the structure.

Orientation of the plan is determined by view and Westerly breezes. Exterior—Cedar Shakes for minimum maintenance. Corite floors inside and out, for looks and resiliency. Maple ceiling in living space. Interior walls plaster. All doors natural Birch.





NEIGHBORS TO THE SOUTH

by Fred Langhorst

CITIES OF LATIN AMERICA*, by Francis Violich is a book of somewhat broader content than the name implies. To those who like the travelogue sort of thing it brings a new technique of travel writing but besides this there will be for most an additional quality something like finding the old bus giving twenty-one miles per gallon on the last three "A" coupons. This "extra" is no fourth dimension or sixth sense, but merely a simple application of an old maxim "Sow and ye shall reap." This book did not grow from a stray seedling whisked through the air over a dozen Latin American Cities, nor is the soil from which it grows foreign to our own not too dirtless cities. In fact the background of the writing is not unlike the formulation of most of the Latin American Cities it describes, and quite unlike the "Topsy" growth of our own cities which have been freely used for the purpose of comparison.

It brings an illuminating fact to our attention regarding the similarity of pattern throughout Latin America of most of the Spanish Colonial towns, their zacolo square, surrounded by church and public buildings and the uniform street patterns emanating out of these.

The Spaniards who laid out these cities were seafaring men who knew how to use charts of the sea, but little of charting a town. For their guidance in this regard certain rules of procedure were established by Charles V, Emperor of the Holy Roman Empire under the "Laws of the Indies." Thus an early form of planning produced the family resemblance of most of our good neighbors' cities while our cities seem, for the most part, just to have happened.

Violich studied landscape architecture at the University of California, and for a Masters degree in city planning at Harvard and at Massachusetts Institute of Technology as well. Later he worked three years with the Alameda County Planning Commission of California. During these years with a group of young architects and engineers, he helped develop studies of optimum conditions for city living. "Telesis" was the group and their work in the form of an exhibit, challenging the haphazard development of our cities, travelled the country over. He travelled extensively over our own country and Europe as well. Methods for overcoming haphazard conditions of city living were of course slowly emerging here and abroad, but he wondered if somewhere he could see something more positive being done to bring order out of the chaos, than just letting things slowly take care of themselves. From Latin America came stories of city surgery that seemed intriguing. Surely something could be learned from this which might be of value in solving our own problems. He presented this thought to the Columbia Foundation of San Francisco and found a most receptive response. He was given a fellowship to travel through Latin America. His trip was planned to visit all cities active in re-development work; arrangements were made to meet all those responsible for planning each city, and in every instance all that was in progress was laid before him in the full pride of authorship and good neighborliness. His book was carefully planned before the travel was undertaken. In fact he earnestly sticks to the purpose of his mission, namely that of learning from our neighbors ways of improving your living conditions and mine.

For those of you who have struggled through several months of election oratory trying to weed out the slurs from the seeds of real promise, and I mean really trying, not just looking for justification of your own predilections for personal preference (this is being written prior to November 7th), this book contains much that is provocative to fundamental thinking.

Violich points out that Chile has had Social Security laws since 1926, which took two percent from 1,200,000 manual workers' salaries, five percent from their employers and two percent from their government. These funds were not lost in their national budget but were allocated directly to disability, health, and life insurance, hospitals and clinics and housing. Another Social Security program in Chile provides for loans to private home builders. It is true their problem is somewhat more distressed in these matters than ours, to quote Violich, "The Chilean slum type is called the conventillo, home of the roto Chileno, the forgotten man of Chile. Translated literally conventillo means little convent, but according to Appleton's new Spanish Dictionary the word is translated and defined as a tenement inhabited by persons of ill repute. Actually this is far from the case. The people who inhabit the conventillos of Santiago, Valparaiso and other Chilean cities are no more of ill repute than those who inhabit the old law tenements of the East-side of New York."

"The conventillo consists of a long narrow courtyard sometimes, no more than an alley, leading off the street, with one or two room cubicles down both sides. If there are any sanitary facilities they are located at the end of the court. Wash tubs with running water may stand in the middle of the courtyard. In a typical case I found thirty families living in one conventillo that took up an area of about fifty by one hundred feet. Cooking facilities were outside in the courtyard. One bath marked Bano and two toilets for all thirty families stood uninvitingly at the end of the courtyard. In another case one hundred persons are living in fourteen rooms (eight persons per room) for whom there is one shower and one toilet. A shoemaker occupies one of the better dwelling units with his wife and *eight children from twenty-one years of age down to three*. The entire family live in a single room some twelve feet long and ten feet wide facing on the street. There are two beds; all cooking is done in this room and the father also carries on his shoemaking trade in a little shop in the corner. Rather than risk the dirt and danger of the distant sanitary unit the family must use improvised toilet facilities in the room. The father reported that by working all day every day in the month he was able to earn thirty pesos ($1.00 U. S.) a day. His rent was about 100 pesos ($3.50 U. S.) per month. In still another typical case six persons, mother, father, son, 23 and three daughters, 17, 15, and 10 occupy the single bed which the family owns. It is not sheer coincidence that thirty percent of all births in Chile are illegitimate and that out of every thousand children born alive, two hundred eighty-four die within the first year. Chile's child death rate is the highest in the world next to China.

"Opposition to slum clearance in Santiago, I was told, comes from the rightists, who are, usually though not always, the land owners and also from the Church. These groups assist in maintaining the low level of living conditions through slum ownership and ideological objections. Owners of slums profit well from the average charge of seventy pesos ($2.10 U.S.) per room with the barest facilities. This should be compared with twenty-five (25) pesos ($1.00 U.S.) with bath water and modern standards charged by the Chilean Government Housing Projects. The housing problems of Chile were greatly affected by the extent of damage from the earthquake of 1939. Even today, after a considerable amount of new housing construction I was told of the need for at least one thousand houses in the low cost group in the small coastal city of Concepcion alone. But from what I observed there, I would judge that the housing program hasn't begun to scratch the surface. One of the chief reasons is the shortage of building materials and absence of an organized building industry. There was talk of promoting the lumber industry and developing a forestry program to provide building materials for low cost houses. Such steps are not only important but essential to the future economics and social well-being of the Chilean people.

On studying the conventillos of Santiago, Valparaiso, and the other Chilean cities, we North Americans may well bear in mind this fact in spite of the huge investments of foreign capital in the mines

(continued on page 38)

PHOTOGRAPHS: S/SGT. JOHN MARTIN BRENNEIS, OFFICIAL MARINE CORPS PHOTOGRAPHER, AND KOSTI ROUHOMA, COURTESY BLACK STAR.







ARTS AND SKILLS

the American Red Cross brings trained artists to the hospitals

● The artists of America are making a brilliant contribution to the fighting men serving their country. They are doing it by being artists. The high favor which the American Red Cross Arts and Skills corps has found with Army and Navy medical leaders attests the immeasurable value of this program. Through its medium, thousands of convalescent servicemen have had the instruction of exceptionally gifted artists and craftsmen.

The Red Cross Arts and Skills program is a perfect example of the meeting of supply and demand. Army and Navy medical, rehabilitation, and reconditioning authorities realized early in 1943 that, as many sick and wounded men were brought home, there would be the problem of long-term convalescence in the hospitals. Entertainment which was suitable for patients hospitalized only for an ordinary period of time would not fill the bill. Craft programs which were carried on by the Red Cross Hospital and Recreation corps were not absorbing enough to occupy the man who had, perhaps, seven to twelve months of hospitalization looming ahead of him. He needed something more.

Simultaneously, with the pondering of these problems, an idea had been forming in the mind of Dorothy Wright Liebes of San Francisco. Mrs. Liebes had been asked by the Red Cross in San Francisco to teach weaving to hospital recreation workers who in turn would teach it to the patients.

Mrs. Liebes is a great believer in the direct approach. Why, she reasoned, teach people to weave so they could teach other people? Why not instead, bring in the first-class weavers, artists, and craftsmen themselves, who would welcome the opportunity to do the teaching in person, thus offering their talent and time to their country. Could not some kind of unit or corps of these artists go into the hospitals and interest the men in such projects as ceramics, leatherwork, woodcarving, carpentry, bookbinding, and all other skills which seemed practical.

Since the Red Cross had, at the request of medical leaders of the armed forces, taken over the direction of the recreational program in the hospitals, the Red Cross was the channel through which Mrs. Liebes's idea might be worked.

The sanguine hope of everyone concerned was that the time, energy, talent and patriotism of artists throughout the country might help to meet the diversional needs of the long-term patients.

These hopes were realized. The reason lies in many factors, not the least of which is the perspicacity of the art commission which put this newest of Red Cross services on its feet. It was first decided that only established, recognized artists would be eligible for membership in the newly formed Arts and Skills corps. Dabblers who "played" with or "just loved" art were not of the stuff the corps was seeking. The leaders felt that some kind of criterion must be set up which would insure only the best skill and talent. The development of a jury chosen from some nearby Museum of Art seemed to be the answer. If no museum was at hand, other recognized artists in the community would pass upon the work of a candidate for arts and skills corps membership. A Red Cross Board of Review then would decide whether the candidate personally was qualified for hospital service. Following approval, a short indoctrination course in hospital ethics and the understanding of the patient would be given and the artist would then be ready for membership in the corps.

Now there is abroad in the land a certain impression that artists, while fine people, are "temperamental." Being "temperamental" to the lay mind means any number of things—lack of dependability, irritability, a tendency to throw things, jitters and a disinclination to work save when the mood strikes which might be around 2 a. m., obviously inappropriate for hospitals.

Many people were apprehensive about the coming of the artists to the hospitals. The Board of Review could exercise its best judgment in the decision as to whether or not an artist might be admitted to membership, but those who sat upon it made no pretense of crystal gazing and who could say when "temperament" might hit an artist like a B-17? They could only wait and see.

Happily their fears have been completely unrealized. The artists have been faithful, conscientious, and hard working. They have been poised, stable, self-possessed and enthusiastic. If an artist has promised to serve every Tuesday afternoon, come storms or sunshine, they serve every Tuesday afternoon in a way which any volunteer group would be proud to claim as its own. Sometimes the work has seemed slow and discouraging, but the net results surpass all that was dreamed for it in its infant days.

All artists and craftsmen in the hospitals work under the supervision of the occupational therapist who in turn work under the physicians and reconditioning officers. The purpose of the Arts and Skills program is to give the men not only diversional occupation but to keep their minds alert to work patterns and to maintain the small flame of the desire to accomplish something. The age-old dignity of working with the hands was recognized often as having a definite therapeutic value. Starting with nothing and ending with something restores a man's confidence in himself and his own ability, confidence which he may have left somewhere in the jungles of New Guinea or the bitter stretches of Normandy countryside.

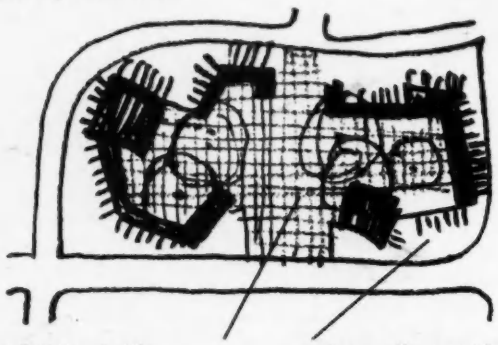
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commercial center

LINDA VISTA, CALIFORNIA

1 for pedestrians

There are 4000 families or about 10,000 people within one mile of the shopping center. Most of the patrons will be pedestrians at least for the duration. It would seem therefore that a basic assumption would be for the buildings to be arranged to favor the pedestrians. A large interior courtyard with all the buildings facing into it would allow shopping free from the danger of traffic and backing automobiles.

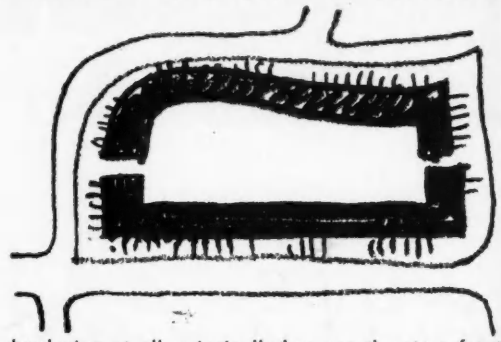


pedestrian inside **motor traffic outside**

All deliveries and parking would be limited to the outside automatically restricting motor traffic to one area. Parking lots would be so arranged that shoppers walk from their car forward without passing behind another car.

2 benefits merchants

From the merchandising standpoint there is no question but that a court scheme will give more merchants more business. When the shopper enters the court he will be able to see all shops equally well. On the other hand if the usual scheme of facing the street and building on the property line is adopted, one street will become a major street, in this case, Linda Vista Road, and the other three streets would definitely become minor—possibly never developing at all, principally because the store fronts are not in view of the shopper. In addition it is known that the grouping of commercial buildings—including competitors—increases the sales of all. The court scheme places the largest number of stores in a tightly knit unit.



3 opportunity

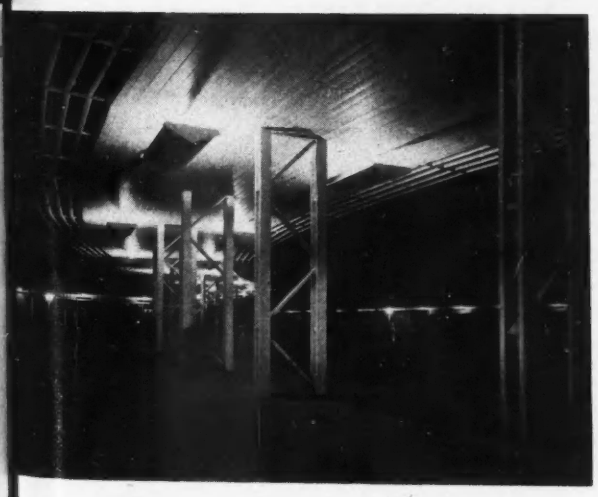
In the usual community it is impossible to design complete organic commercial developments for many reasons. Here at Linda Vista, however, where foresight has set aside a specific area, it seems obvious that all commercial structures should conform to a master plan, both as to location and architectural character. It is doubtful if any planner has had the opportunity to plan in advance a complete commercial center for a population of 10,000 or more. It is not only a magnificent chance for the Linda Vista project, but might well prove to be an outstanding example to private enterprise as to the advantages of planning after the war.

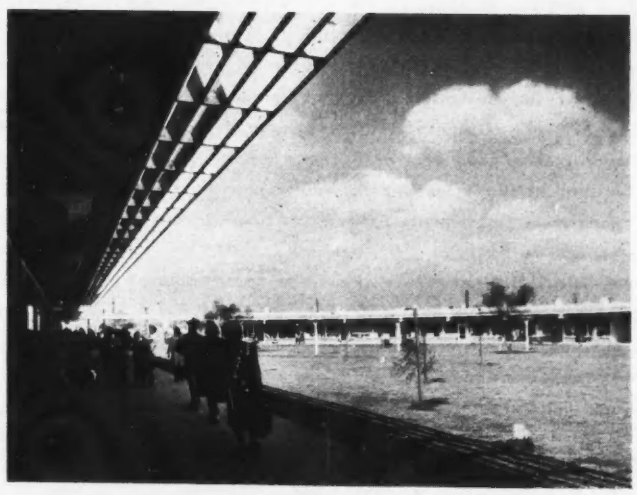
4 planning procedure

In order to arrive at a unified scheme it is of primary importance to establish a master plan which will determine in advance the general location, relative areas, architectural character, and plans for possible expansion. This master plan should be the controlling factor as the center grows. If there is to be a mixture of privately owned buildings and government owned structures, it will be even more important to have control. If government agencies make committments with private companies, they should be subject to approval by those responsible for the master plan.

A PROJECT OF THE NATIONAL HOUSING AGENCY











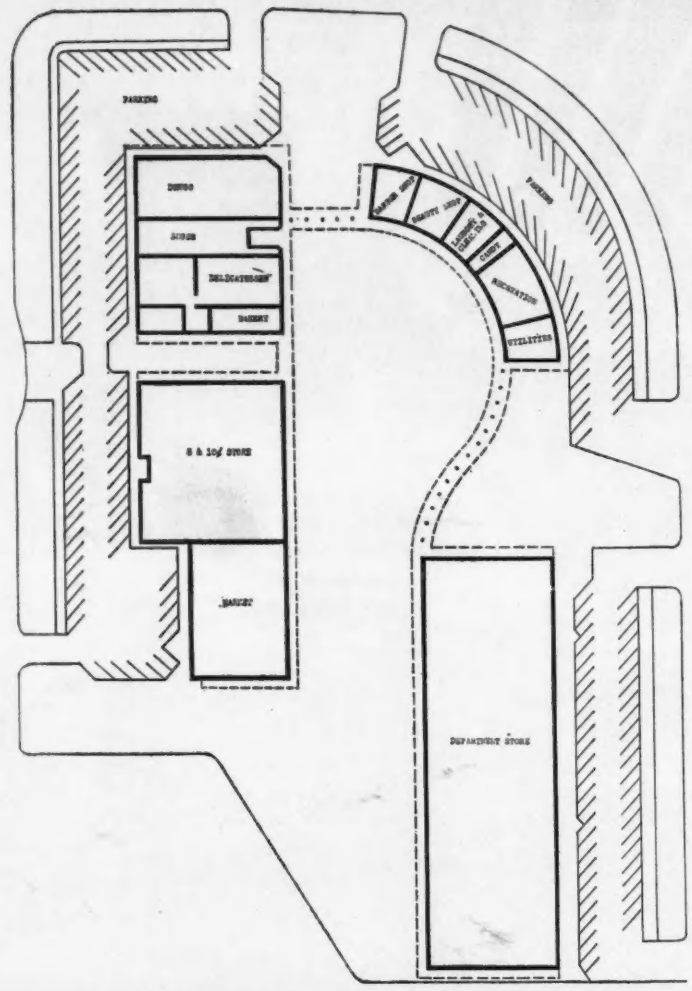
ASSOCIATED ARCHITECTS:
Earl F. Giberson
Whitney R. Smith

STRUCTURAL ENGINEER:
Ernest C. Hillman

LANDSCAPE ARCHITECT:
Harold Dankworth

GENERAL CONTRACTORS:
Myers Bros.

PHOTOGRAPHS BY MAYNARD PARKER



• The Linda Vista Housing project on the Edge of the city of San Diego, California, contains 4,846 dwelling units with an average of 4.6 persons per unit. When the original project was under the supervision of P.B.A., a site of 13 acres was reserved for commercial facilities. For various reasons the construction of these stores was not started until early 1943. In connection with the shopping center as it was planned and built, there are a number of things that could be discussed.

In the first place, there is the whole subject of planned economy which has implications for future planning of new communities as well as in Urban Redevelopment projects. We know now that a good deal of blight is caused by unplanned (or uncontrolled) commercial developments which disregard population movements and expansion, potential buying power, and so forth.

F.P.H.A. was bold in its statements of definite space requirements. This was good, and the work done by the F.P.H.A. Standards Division was invaluable. The architects in the time alloted could not have possibly made the studies required. This is an excellent example of the PROBLEM being clearly stated by the official agency and the SOLUTION being effected by the local architects.

The F.P.H.A. standards followed earlier studies by Catherine Bauer, Clarence Stein, and others and were based on purchasing power and the economic size at which businesses could operate. With these standards, it is possible to predict very accurately the commercial needs of the community, which in other words indicates the financial success. Everyone benefits. There can still be competition where there are enough people; but even where there was no competition, low prices prevailed for many reasons: customer satisfaction with the chain stores and the constant threat of the automobile and downtown purchasing.

The standards, however, were not followed at Linda Vista. The local F.P.H.A. authorities were really not to blame. Many tenants had lived in Linda Vista for two years, and there was plenty of pressure for speedy construction of some sort of commercial facilities. For several years the hope had been that the thirteen acres would be leased to some corporation who would build the entire center. The negotiations dragged out until F.P.H.A. realized that they would have to construct the buildings and then lease them to tenants.

In the rush to supply tenants, lease arrangements were made before and during the working-drawing period. The chain store operators were in a position to dictate, more or less, the size of store desired, and depending on the store's past reputation for profits, they received concessions. So while the requirements all point to at least two groceries, or possibly one large super-market, only one grocery was constructed; and a large area was given over to general department store merchandising, which might not have been included at all if the F.P.H.A. guide had been followed.

The Commercial Center could hardly help but succeed, no matter how it was planned, because of its location in the midst of 4,800 dwellings. By requirement, at least one of each family was employed. Most of the dwellings were within walking distance.

The conclusion is then that while the physical plan may be an example for postwar work, no economic conclusions can be drawn from the project.

The off-street parking areas provide for 216 cars. This is probably on the low side, but considering the restrictions on gas, the adequate bus service, and the short walking distances, it seems to be serving very well. F.P.H.A. standards call for parking for 15% of the number of dwelling units, or 726.

The structural system follows a fourteen foot modular grid. Although some tenants who had been used to clear spans object to the columns, there was actually very little hardship on anyone.

One of the outstanding advantages of the pedestrian court type of plan appears to me to be the equality with which each merchant competes with the group. If this block had been built up in the ordinary way, with all stores facing out, some on Ulric and some on Linda Vista, even though adequate parking had been provided, some of the stores would have been on a major street and some on a minor. This is a point for the subdivider to remember, that by proper planning, all stores have good frontage (on a park) and therefore the average value is higher.

It is a well-known fact that all merchants benefit when they are located in groups. With the usual scheme, the merchants' group is divided by a busy traffic street, and the customer is dicouraged rather than encouraged to shop back and forth. The average shopper, of course, assumes that traffic, street cars, noise, smoke, crowds, narrow sidewalks, etc., are a necessary part of shopping. It will be interesting to see if these examples will have any effect on future shopping centers, now that several thousand have actually experienced another way.

The wood awnings were designed part solid and part open to give protection in rainy weather and a greater overhang to protect the windows from sun. The angle of the louvres was developed so that there would be solid shade on the show windows but some light and sun on the pedestrian walk as the sun gets higher. This is the opposite pattern to that we have employed when we wanted sun at low angles and shade at high. The awnings and louvres are the same for all orientations.

The directional signs were designed by the architects and were fairly well accepted, although it appears that the shoe repair shop did not get the idea.



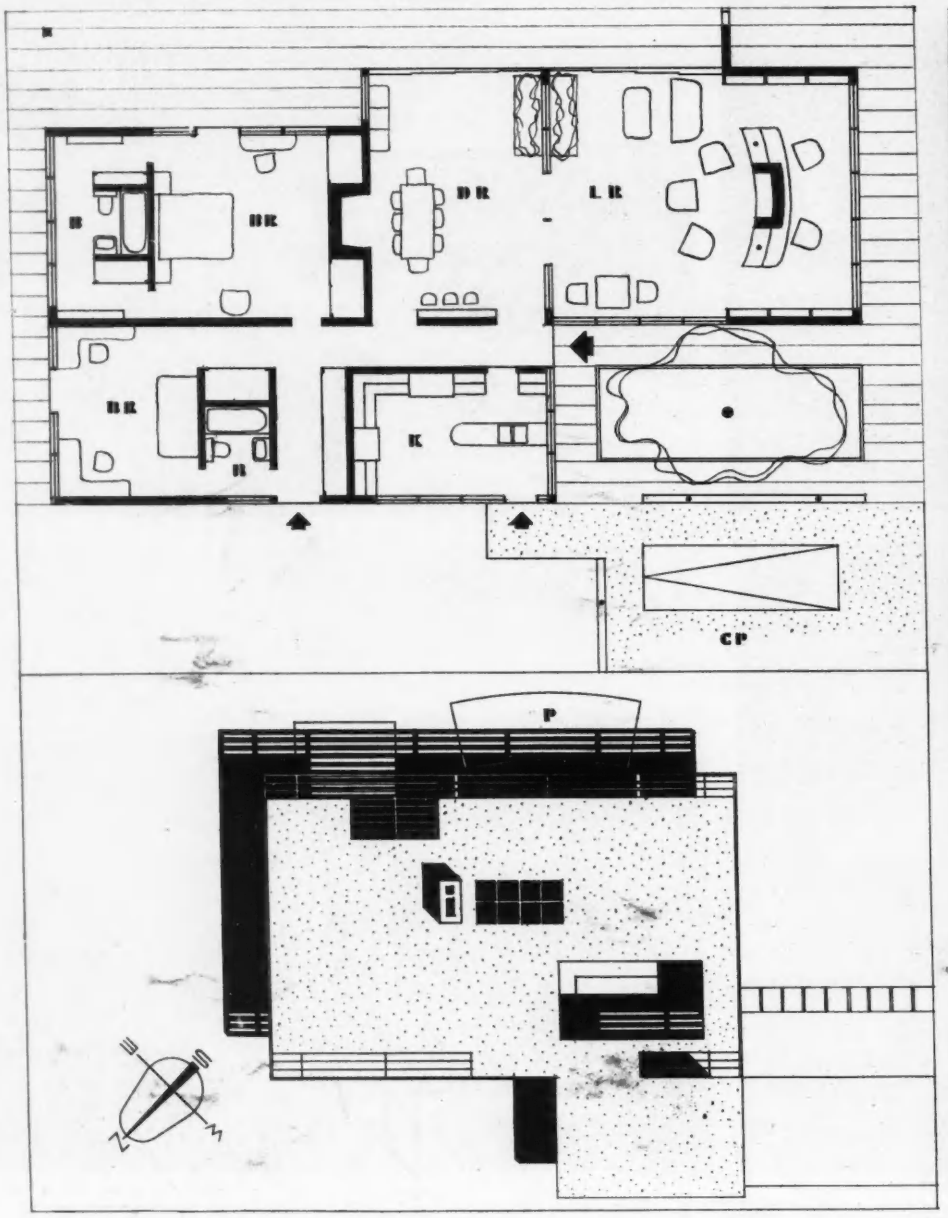






PHOTOGRAPHS BY MAYNARD PARKER







project for a postwar house

• This is a tailor-made house designed for a couple who have already outlined their program for postwar living. They found their previous home, which was of period architecture, outmoded for present day life, and are now advocates of modern design. They want a modern home for modern living, and this blue print is the result.

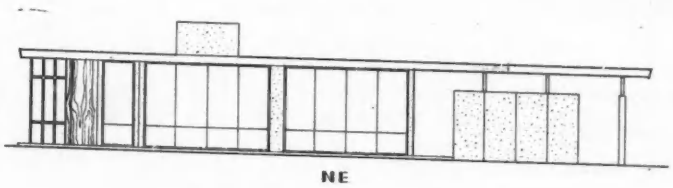
There is no dining room, not even a so-called combination with the living room . . . but in the sunroom is a large table which can serve as a dining table without having the appearance of one. In order not to give the impression that the clients do not appreciate good food, an open grill was provided in the sunroom which makes cooking easy and enables the owner to have guests without elaborate preparations or maid service.

The owner is a radio fan, and as it is assumed that he will be "television crazy" after the war, a secluded place is provided in the living room for him to work and to listen to records and the radio. This is done by moving the fireplace into the center of the room, and building behind the fireplace wall a large desk and all the radio equipment.

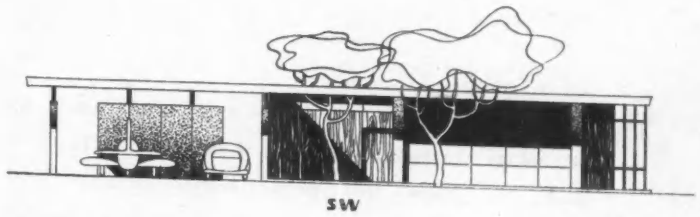
Special care has been taken in providing for outdoor living, and protection from the sun is achieved by wide eaves, pergolas, and walls with landscaping for comfort.

The house is planned for the western climate, and is constructed of laminated weather and fire resistant plywood in large units, in combination with glass and concrete. The ceiling is not supported by the walls, but by structural columns and is cantilevered to the exterior walls by a wide overhanging cornice.

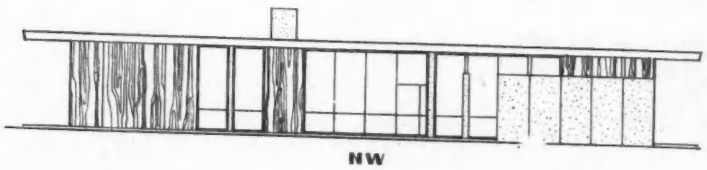
PAUL LASZLO, DESIGNER



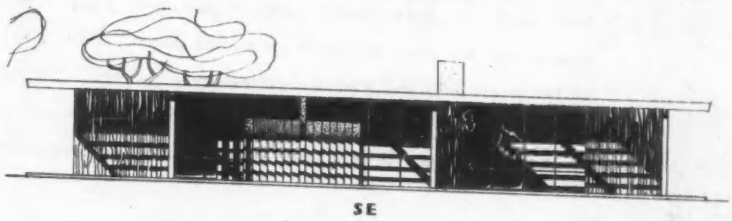
NE



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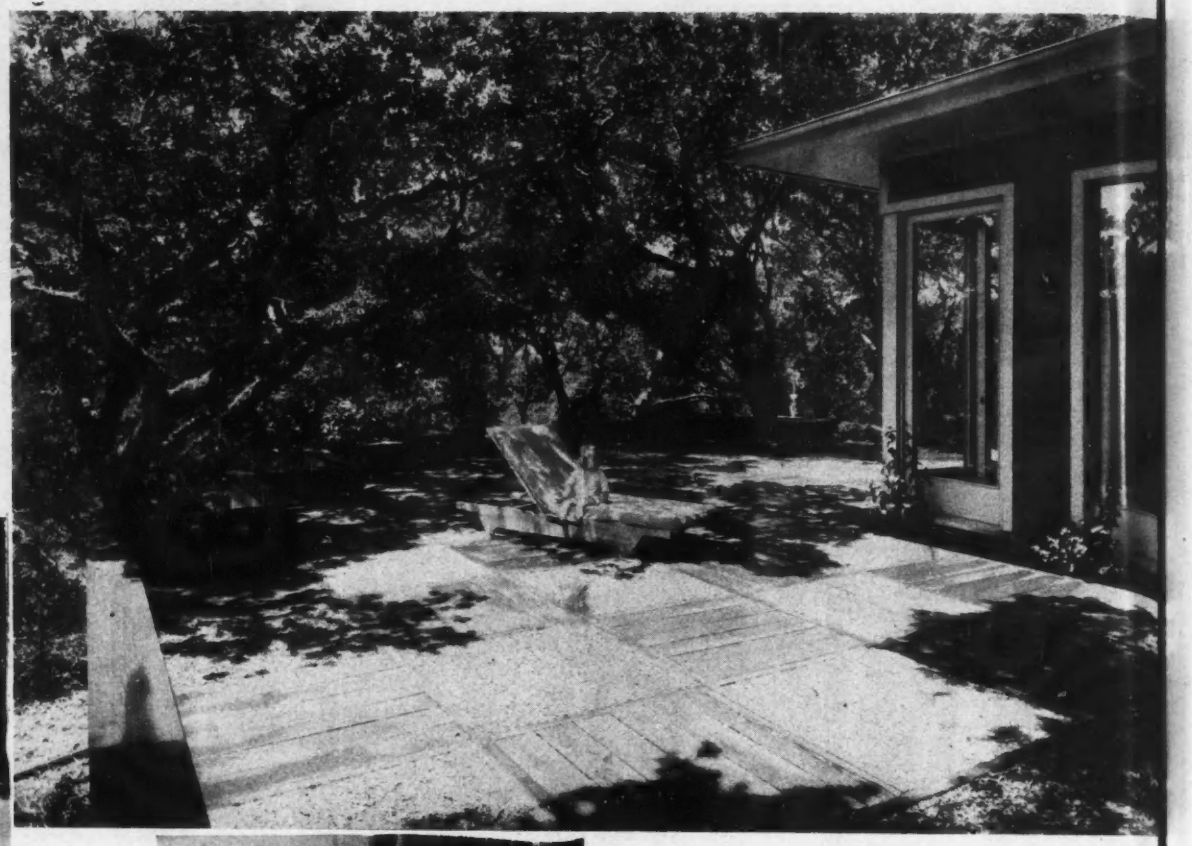


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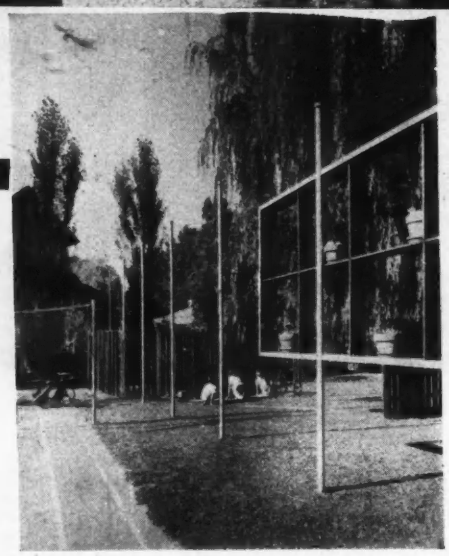


SE

gardens







Left and far left: BOLLES GARDEN
Owner—John Bolles, Architect
Landscape Architect—Garrett Eckbo

Above: BURNS GARDEN
Owner—Robert Burns
Architect—John Bolles
Landscape Architect—Edward A. Williams

Bolles Garden

The entire space of this flat lot in Ross, Marin County, California has been organized for satisfactory use by each member of the family. The house is set about two feet above grade, the garage with garden shelter extension is also above garden grade, and L-shaped terrace connects the house and shelter to provide outdoor living space convenient to house level.

The row of pipe poles suggests boundary between active play court and general garden-lawn area. A trellis frame hung on the poles adds a feeling of enclosure to the living terrace and also provides space for potted plants. Poles and trellis together extend structure of the house into the garden and integrate the two. Free grape stake screens in the lawn area add to the sense of space and give interesting form. The children's wading pool ties in with one screen. A very large weeping willow dominates the garden.

Burns Garden

This property is situated on an oak-covered knoll in Kentfield, Marin County. The redwood bulkhead makes possible an interesting outdoor terrace with a pleasant outlook. Terracing is always necessary on hillsides in order to make the best use of the land. This terrace is surfaced with alternate squares of redwood 2x4's and concrete brushed to show the aggregate.

PHOTOGRAPHS BY ESTHER BORN



USE 8-POINT PLAN FOR AN OVERBOARD DRIVE IN THE 6th WAR LOAN!

NOV. 20th TO DEC. 16th

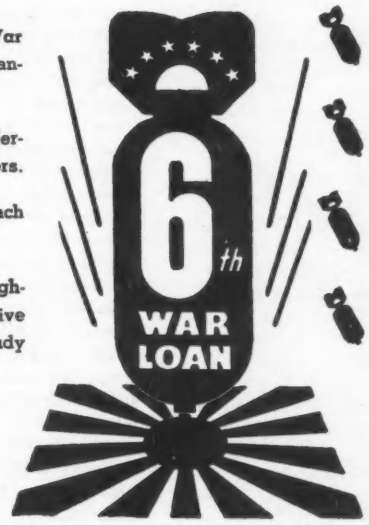
Our fighting men still have a long way to go! But—your plant-wide selling of the 6th can do much to shorten their embattled miles—lessen the price they so willingly pay for victory! Join the coast to coast parade of patriotic firms that are assuring an **"overboard" showing in the 6th** by following through on **every** point in the 8-Point Plan.

Start the ball rolling by appointing a **6th War Loan Bond Committee,** representing labor, management and other groups.

Carry on by selecting a **Team Captain**—preferably a returned veteran—for every 10 workers.

Right at the start, establish a **Quota** for each department—and every employee.

Arrange frequent **Meetings of Captains,** highlighting importance of their work—effective **sales methods**—and need for painstaking study of **Treasury Booklet, Getting The Order.**



Make definite **Assignments** to those best equipped to arrange music, speeches, rallies, competitive progress boards and meeting schedules.

Issue **Individual Pledge Cards**—made out in the name of each worker and providing for both cash and installment purchase.

Resolicit! This is the secret of "overboard" War Bond subscriptions. Your State Payroll Chairman has a special Resolicitation Plan for you to put into action near the end of the campaign.

Give generously of your **Advertising Space** to drive home the War Bond story.

new developments

THE WEST CANNOT RECONVERT, IT MUST EXPAND

By **REX NICHOLSON**
Manager, Builders of the West

The collapse of the stock market in 1929 closed an era of reckless prosperity and ushered in the most devastating depression this country has ever experienced. In less than eighteen months we shifted from an economy of uncontrolled speculation in all kinds of questionable ventures to an economy of mass unemployment, frozen assets, bank failures, and heart breaking foreclosures. This condition continued in varying degrees until the late 30's, during which time the Government did everything possible to stimulate an industrial upswing. It seemed for a time we had lost forever that old individual initiative and drive which had made of us one of the greatest nations on earth. In the eyes of the rest of the world we had become just another of the decadent democracies, but December 7, 1941, shocked the American people into a full realization of the gigantic task with which they were confronted, namely, the preparation for total war while trying to defend themselves on every front from a ruthless, well prepared enemy.

Out of that shock came a solidarity of purpose which has resulted in a production mobilization accomplishment that has literally staggered the imagination of the whole world. As a result of our productive power, the United States Navy is now the most powerful fighting unit on the seven seas, and our armies and air forces are defeating our enemies in every theater of action. We must continue to concentrate the full force of our combined striking power on the enemy until he is crushed in complete and utter defeat.

The next most important issue before us is to make the necessary advance preparation to shift from war to peace and to provide jobs and opportunities for all. After V-Day, our great productive machine will serve one of two purposes: either it will be our salvation, economically speaking, or it will become a Frankenstein that will eventually destroy its creator. So, as we look to the postwar era, we must balance our great liabilities against our great assets. The indebtedness which this nation has incurred is beyond individual comprehension, but when it is balanced against our assets, a definite ray of hope is seen. If we harness this productive machine for peacetime purposes and utilize it to full capacity, we can produce our way out of debt, and at the same time establish and maintain the highest standard of living possible for our people.

Our problem out here is not a problem of reconversion. We cannot return to the phoney prosperity of the 20's, we dare not return to a depression similar to that of the 30's. We must go forward. Prior to the war our industrial accomplishments were very meager, therefore ours is a problem of expansion rather than of reconversion. We must have new industry, new commerce, new services, and a greater agricultural production throughout the West in order to take our proper place in the economy of the nation.

This observation is based on the fact that the only real elbow room left in the United States lies within the boundaries of the eleven western states. These states contain 40% of the total area of the nation, 35% of its natural resources, and yet only about 12% of its population. The West must therefore absorb a much larger portion of the total population in the future than we have in the past. Horace Greeley's admonition, "Go West, young man, Go West!" can well apply to G.I. Joe after the war. We must open our doors to the veteran and to anyone else who seeks an opportunity for the establishment of new industry, the acquisition of a farm, or to enter business for himself. Herein lies our future.

The postwar problem in the eleven western states resolves itself into two definite phases. The first is the readjustment that must be made immediately following the cessation of hostilities. This involves demobilization of the armed forces and conversion of industry from war to peace production. Some of our leading economists believe that industry can retool and be ready for peacetime production in about twelve months. Others believe it will take longer. The main job is to provide employment for our returning servicemen and the worker who will be idle immediately following the cancellation of war contracts until industry can make its adjustment to peace production. The average American businessman needs only one major incentive to encourage his risk capital in private enterprise ventures. He needs to know that there is a cash customer for his production when it is put on the market. This makes it essential that full employment be maintained during the conversion period in order to avoid widespread confusion and the dissipation of the presently accumulated purchasing power.

To bridge this gap between war and peace, we must plan a program of employment including public works, private construction, and just as many industrial and agricultural jobs as possible in order to meet the need. Public works and private housing offer the largest source of employment during the transition period. In this connection, some of our outstanding needs are for the planning for construction of large reclamation and flood control projects in order to provide additional water for irrigation and the development of hydro-electric power. Our highway system in the West is completely inadequate for postwar needs. We must plan, design, and build modern highways that are adequate to meet the needs of postwar transportation. Farm-to-market and mine-to-market roads must be developed as feeder lines for this major highway system in order properly to serve the rural areas as they are developed. Our present airports and landing strips are inadequate for the type of aeronautical equipment that will be inaugurated for transcontinental and international air commerce in the early postwar period. The construction of institutional buildings at both state and county levels has been deferred to a point where considerable need has accumulated. The major portion of our municipalities require additional domestic water supply, sewage disposal and sewer systems, new street construction and repair, free ways and park ways, new schools, hospitals, health centers, playgrounds, parks, and recreational areas. Planned programs to provide this type of facility are essential and economically sound because these facilities create the foundation upon which industrial expansion can be built.

The second phase of our western problem is of longer duration and requires a much more carefully thought out plan of treatment. It can well be termed "industrialization" of the West.

The first step in this direction is to preserve for peacetime production purposes the government owned war plants that have been built in the West as a result of the war. In some cases the present operators of these plants already have worked out peace-time programs for their use, but in the main this is not true. The agencies of the government having financial jurisdiction over these plants have already indicated a willingness to negotiate contract sales with potential private operators as fast as operating plans can be prepared.

The government owned steel, aluminum, and magnesium plants offer the first challenge in this connection because the preservation of steel production and light metals production in the West is basic to future industrial development.

The future of the western iron and steel industry depends on prompt and favorable action on the following items: (1) establishment of reduced freight rates from the Mountain States to the West Coast and equitable freight rates from the eleven western states eastward so that the West can compete for the iron and steel business in the Midwest; (2) an immediate policy determination providing private industry an opportunity to take over war plants owned or financed by the Government on long term contracts; (3) incentive taxation to the development of new industries; (4) expansion of number and size of steel fabrication plants for peacetime production. In general there is plenty of good iron ore in the Western states to serve an expanding iron and steel industry. However, the coal supply is centered in Wyoming, Colorado, and Utah. Provo, Utah has the natural advantage of ore, coal, and limestone together with the advantage of central location for shipment to the entire Coast. Before there is any need for expansion of iron and steel plants it is necessary that secondary plants be put in operation to convert steel into sheetmetal products, appliances, machinery, etc. In the language of the industry, "there must be some plants to grind up the steel and make it into something."

In connection with the light metals industry, the peacetime use of magnesium is not yet known in its entirety. An immense amount of research work must be done in order to determine how and where this precious metal can be used to best advantage. There are bound to be many other peacetime uses for aluminum that can be developed in the near future. To this end it is desirable that the West prevail upon the authorities in Washington to establish field laboratories of the Office of Scientific Research that can devote their entire time to the study of these light metals and the possible peacetime markets that can be developed for them. The availability of large quantities of cheap hydro-electric power and raw products and natural resources provide unlimited opportunity for the establishment of new industries along our present transmission lines. Some of the new plants that are needed are food processing in the fields of dehydration and the freezing of perishables. The West produces almost all of the nation's wool, and yet we have no plants in the West, except the Oregon Woolen Mills, that are equipped to process and fabricate it. At the present time we are paying high freight rates on the raw product shipped East for cleaning, processing, and fabrication. The cleaning alone removes about 33% of the gross weight of the raw product. This is one of the major savings that can be made by the establishment of western plants for this purpose. The southern portion of the western region produces large amounts of long stapled cotton, yet there are no textile mills west of the Mississippi River. There is a great need for new commercial buildings, and industrial plants, such as hotels, apartment houses, office buildings, etc. Home construction provides an unlimited challenge to private enterprise from a financial as well as organizational standpoint.

This, in brief, Mr. Industrialist, Mr. Businessman, and Mr. Labor Leader, is the challenge of the West. It is our firm belief that private industry and agriculture can provide full employment for the American people in the postwar period, provided we are willing to approach the problem on the right basis, namely, we must work together for the common cause in peace as we have in the winning of the war. This means that the differences which have existed between labor and management, business and government must be resolved to such an extent that these great forces can work together on the same united

basis that has made our tremendous war production accomplishment possible. There are pessimists and sceptics who say this will never be done. But again we say, "Here, Leaders of the West, is your challenge!"

THE EFFECT OF SHRINKING OIL RESERVES ON HOME HEATING

Early in October, 1944, the Federal Department of Interior announced the opening of an Office of Synthetic Liquid Fuels. The function of this office is to direct the five year program of research and development of gasoline and oil from sources other than natural petroleum.

Crowded off the front page by news of the successful invasion of Germany and the heat of a political campaign, the far reaching significance of this announcement has not been emphasized.

The importance of this announcement rests in the fact that the Federal Government, after carefully studying all the facts and geological reports, has reached the conclusion that our major natural oil reserves will be exhausted long before we are again called upon to defend our national existence in another highly mechanized war. Having properly reached this conclusion, it is proceeding to take organized constructive action to assure an adequate supply of essential gasoline and oil to be derived from the tremendous reserves of oil shale, bituminous and lignite coals. With this constructive program under way, we can be assured of enough oil to meet our military and naval needs even though the cost be several times as much as it was in the good old days of lush oil field production.

For victory in war these higher prices can and will be accepted as a good bargain, but for peace time use the economic factor is all important and its influence is far reaching. With the expanded civil and military aviation and a greatly expanded Navy in the post war period, the use of petroleum and its products can be expected to accelerate rapidly in the next ten years. With vanishing reserves and increased use the price trend can be expected to gradually but persistently move upward, leveling off at or near the cost of producing synthetic oil and gasoline. This price increase will at first check and then reverse the present tendency to go from coal fired steam locomotives to oil operated Diesel motive power.

Probably more important from the standpoint of the individual is the effect such a price rise will have on the use of oil for home and building heating. Oil heating today is a luxury utility service which is enjoyed by relatively few. Any substantial increase in the price of oil is bound to force many present users to seek other means of heating, not because of unsatisfactory service but because of domestic operating budget limitations.

Customers who have once enjoyed the carefree heating service that is inherent in oil fired heating plants will not willingly again accept the burdensome inconvenience inherent in the domestic coal shovel and ash bucket. The large coal producers are apparently conscious of these facts and they are taking constructive steps to be ready to meet the problem. The coal industry now has a well financed research institution to assure for the future properly designed equipment and facilities which will deliver their very essential end product, net useable heat, to their customers in a clean, convenient, carefree economical form.

This is not the first time that solution of the heating problem has been studied by free thinking scientific and analytical minds, but it is the first time the national heating problem has been studied on an industry wide basis by such men who are not influenced by pre-conceived ideas. These men can be depended upon to organize and study the fundamental engineering and economic facts for the entire problem including every aspect from raw fuel production to customer use of net useable heat.

Free thinking, scientific minds have studied this problem before for special projects, large schools and universities, state institutions, governmental buildings in the National Capitol, Army posts, large industries, military and naval training centers. and extended housing projects built by the large insurance companies. In all of these cases it has been repeatedly determined that it is technically feasible and economically advantageous to concentrate the fuel burning for heating in large central steam plants, operated by skilled combustion engineers. The steam so generated is being distributed to all the buildings and houses throughout the area through underground insulated steam pipe lines for ultimate consumption at the point of need as net, clean, easily controlled, convenient heat.

When these new research minds reach this conclusion as to engineering and economics of the central steam concept, they then have only to observe that exactly the same economics of heating apply to built up urban areas even though the multitude of houses, buildings and industries do not all belong to one owner. Obviously the ownership of the property served does not influence the fundamental economics of the operation. The operation on a city wide basis merely becomes a public utility with measured service and it can be publicly or private owned and operated.

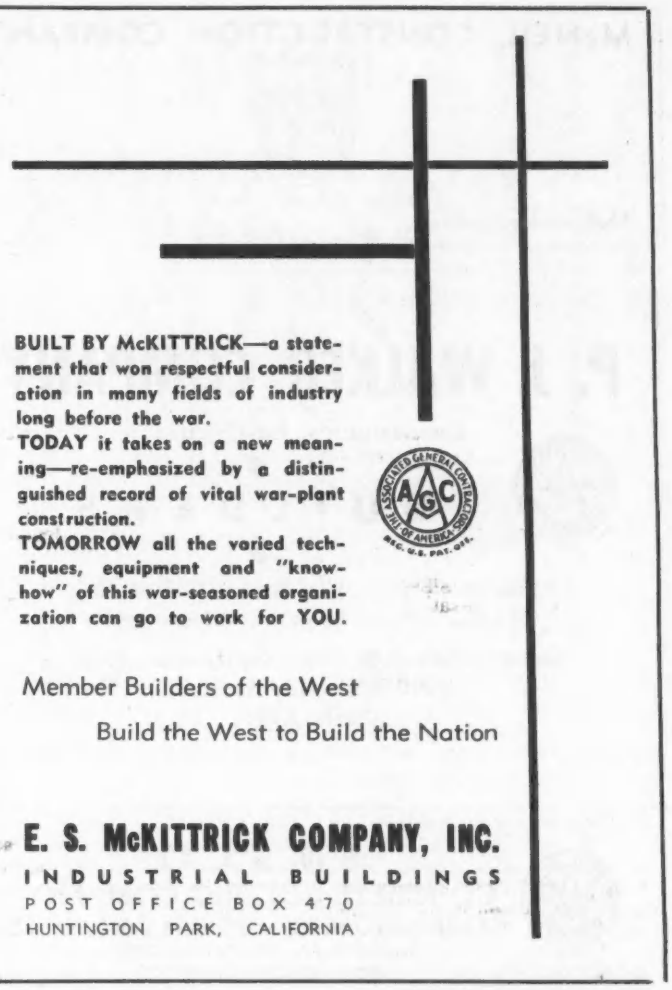
When the research institute reaches this conclusion and so reports, the fuel producing industries will quickly see that such a central steam utility is the final step in the prolonged evolutionary process of providing space heating for human comfort, and they can be depended upon to lend their substantial support to the constructive realization of these long over-due central steam utilities.

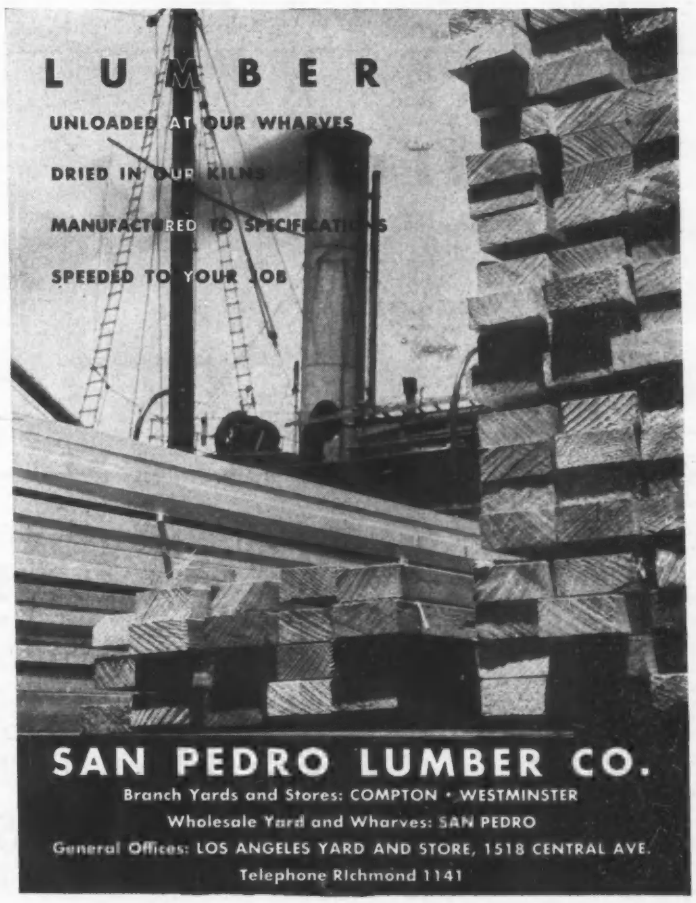
The rapidly vanishing natural oil reserves are only one of many forces acting to speed up the realization of an urban central steam utility which will make the heating of a home or building just as simple, clean, carefree and convenient as the lighting and water service.

Other forces operating in this same general direction include:—

1) The ever increasing tendency of people to free themselves from the responsibility for maintaining a properly regulated furnace operation.

2) The ever louder public howl for civic authorities to take effective action





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which will eliminate the so called smoke nuisance that befouls the atmosphere of so many of the cities large and small.

3) The public realization that twenty-five per-cent of all fire losses in the country originate directly or indirectly from the local heating plant and the insistance that all avoidable fire losses to life and property be promptly stopped.

4) The rapid education of millions of young men in the war training centers in the technical and economic aspects, and the numerous benefits of central steam heating for large communities.

5) The fact that Russia pointed the way to the proper solution of this heating problem when it committed itself to central heating utilities for all cities and had made extensive progress on the program before the war broke out.

6) The country-wide search for large construction projects which will afford extended employment when the present urgent need for ordnance has run its course.

7) Probably the most potent force operating to bring about the rapid construction of these overdue central steam public utilities is the pressure of rapidly accumulating investment funds.

With these forces operating to bring about this final answer to the heating problem, we need not look forward to the vanished oil reserves with undue apprehension as far as a comfort heating is concerned. We can rest easy and feel confident that the engineers and constructors will have these central steam utilities all built and operating when oil for home heating is restricted because of the vanishing supply of natural oil.

HOME BUILDERS HEAR BROCK 1944 REPORT

M. J. Brock, president of the Building Contractors Association of California Inc., set the keynote of the Twelfth Annual Congress of the group when he stated in his final 1944 report that intelligent organization of the builders, manufacturers, engineers and architects who compose the construction industry was the first essential to perpetuation of the private initiative system of doing business in America.

Pointing with satisfaction to the respectful hearings accorded in Washington to group representations by such organizations as the National Association of Homebuilders, he explained that much of the weight carried by the nation-wide group was due to strong local builders organizations like the Building Contractors Association of California working on state and regional levels.

Capacity audiences sat through two days of almost continuous sessions of the California group at the Los Angeles Elks Club on November 16th and 17th. Able speakers covered all phases of the building business from financing to completion, with a liberal sprinkling of forecasts in the future.

Charles Bennett of the Los Angeles Planning Commission foresaw a population of six million in the Los Angeles metropolitan area with a city transformed by industry, criscrossed by freeways, cleared of blighted areas and leading the nation in many cultural activities such as motion pictures, television and radio.

Charles W. Kraft of the Kraftile Company explained in brief detail, the tremendous economies and advantages to be found in the use of modular planning on a modular basis of 4 inches, when faced with the immediate postwar necessity of cutting construction costs. He pointed out that a $500,000,000 building program for New York had been predicated on this plan. First showing of this modular planning method will appear in Sweets Catalogue for 1945.

F.H.A. problems were discussed in technical detail by Preston Wright, Harvey Neilson and George Riddell. Essential construction is still to rule according to a representative of the War Production Board. Alexander R. Heron, Director of the California State Reconstruction and Reemployment hopes of millions of returning service men and shifting war workers would depend on the building industry.

Fritz B. Burns outlined the vast scope of the Postwar Home Exposition to be held in Chicago, on January 15th to 20th, in connection with the convention of the National Association of Home Builders. George Eason, Vice-president of the National Savings and Loan League briefly described the provisions of the G. I. Bill of Rights and stated that the financial institutions of California stood ready to implement it with adequate financing at any time.

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CINEMA

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which Hollywood has long held taboo. As a film I might have wished for stronger direction and different casting for some of the roles.

Furthermore, I believe that the solution to the problem of what to do with Emil, the unreconstructed Nazi of 12, who spits on Democracy because it gives him freedom of action and speech, as it is evolved in *Tomorrow the World* is not a final or even thorough one. But then this and other questions will be discussed at the premiere, and what makes the Lester Cowan picture an important one is that it does raise questions and issues, and does offer differences of opinion.

At any rate there will be the feeling in Hollywood that with the selection of *Tomorrow the World* the people who make pictures will have a hand in naming their best.—ROBERT JOSEPH.

ABSTRACT AND SURREALIST ART IN AMERICA

continued from page 19

mark of contemporary culture, is the fabulous progenitor of other equally astonishing phenomena; mass travel, mass spectator participation, mass entertainment, mass play. The patent medicine myth of modern advertising articulated through loudspeakers on the radio and in the movies, selling coming attractions, leisure and pleasure, spreads the dreams of insomnia over everyday life.

These and a hundred other aspects of daily experience accepted in the natural course of things by masses who are swayed by the spell of contemporary trends, are surrealist in essence. For all that, surrealist art in America is comparatively young. Yet its infectious gaiety and sardonic seriousness, its lush though dark beauty, have rapidly gained for it a place in the sun. In contrast with the severe intellecuality and almost puritanical restraint of much abstraction which many temperaments find too constricting, it has a wide and instantaneous appeal.

This quick acceptance has occurred without benefit of the organized group concentration that launched surrealist activity in Paris, London and other international centers. In New York, and dispersed throughout the country, an increasing number of practicing artists including many new young painters make up its voluntary rank and file. While in their earlier phases the work of some of them introduced fragmentary surrealist elements, time, experience, and the presence here of artists in exile, among them leaders of the movement, have brought about a clearer comprehension of the expansive nature of surrealist method and the implications of the "marvellous" that constitute the surrealist point of view.

* * *

By their authority, the artists in exile, many of whom have worked in their respective idioms for a generation or more, have produced that heightened activity which comes from personal contact, besides nurturing in Americans—painters and public alike—a reassuring sense of the permanency of our common culture. Because of this common culture the merging of artists in exile with our painters is a natural consequence of their being here together. This indicates once more the international character of the art of our time, the ethetics of a science- and machine-minded age, a time of dynamic expansion in all fields of endeavor. As there emerges an ever-wider understanding of the importance of basic scientific principles, appreciation for abstract and surrealist art, which may be regarded as the esthetic counterpart of modern science, is being raised to its proper level. Man, manipulating the lever of contemporary culture upon the fulcrum of science, attains the vital balance for 20th century art.

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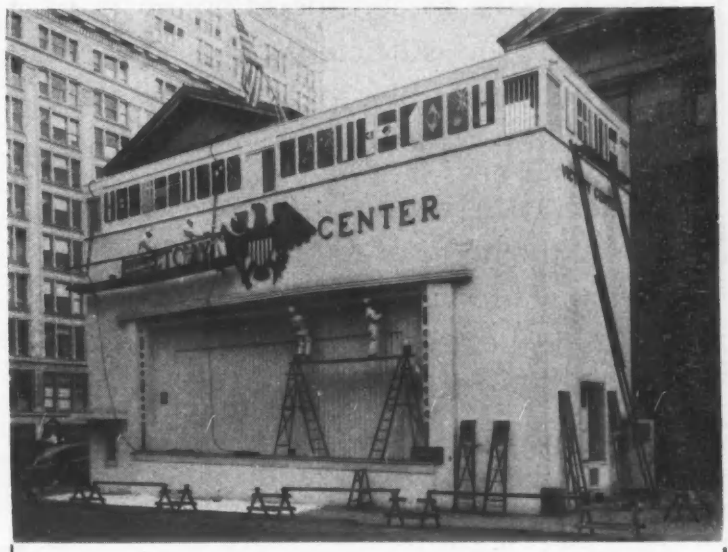
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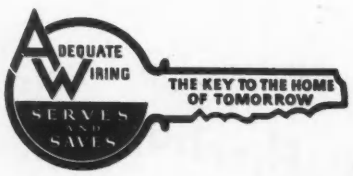
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A MODERN APPROACH TO FILM MUSIC

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the London slums, is his latest (and current) film score. Although the photoplay suffers from undue squeamishness (it hints vaguely that something is wrong with the social system that tolerates slums, but leaves us with only the watery hope that the war will miraculously alter everything), it merits high praise for its artistry. This first directorial venture of Clifford Odets is rich in moments that call for interpretative music. Turning point of the drama is the scene between the young pawn-shop keeper, Ernie Mott (Cary Grant), and a woman who is so destitute that she is forced to sell the only sweet thing in her life, her canary. As Ernie appraises the value of the cage, he realizes that the bird is dead and returns it. Suddenly the music becomes violent; the woman runs wailing into the street, beside herself with grief. As the agitated music continues Ernie realizes how sordid is this existence in the slums; in a frenzy he smashes the cage and decides to get money by joining a gang. The death of his mother (Ethel Barrymore), accompanied by a strange lament in the form of a dissonant, wailing suspension, is another dramatic and musical highpoint. Toward the end, as Ernie walks desolately through the streets, having lost both mother and sweetheart, Eisler's music is warm, eloquent and reassuring—a slap on the back with the accompanying admonition that there is no escape from reality on this earth, that he who wants a better world must make it so, not dream about it.

NEIGHBORS TO THE SOUTH

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and nitrates of Chile (35,000,000 in the plant at Pedro de Valdivia) little of the wealth extracted has helped to raise the standard of living of the mass of Chilean people.

One may well wonder just what can be expected of a "good neighbor policy" if the neighborliness consists only in buying our neighbor a lawn mower to mow our own lawn. Such a venture on my street would result not merely in a vigorous nose-thumbing from the proposed victim but a complete loss of stature in the neighborhood by the proposer.

To many, it may come as a mild jolt to learn that our own neighborliness with Latin America follows belatedly after years of much more neighborly relations between Latin America and Europe. We are too much inclined to think of Latin America as a highly picturesque but somewhat primitive continent struggling along as well as she can by herself. This is far from the case. There are an insignificant number of Indian town plans that remain as native, solutions, and there is the recent haphazard mushrooming of cities due to industrial development. But these types do not set the general pattern of the cities. This pattern is the result of four centuries of close association with Europe—centuries when the continent produced only raw materials, and when the finished products came from abroad. The language, the customs, the clothes, the facades, the piazzas, the formal avenues, the "government centers", the spacious public plazas are European in feeling. This influence—or rather this kinship—seems to be far closer than the ties that link North America to England. We have had our European influence, but these have never dominated our native energy—witness New York City.

As Violich points out, "It is significant to note that when the planning department of the city of Santiago was reorganized in 1934, none of the city fathers considered looking to the United States for technical advice in city planning. Instead, a European contact was used and Carl Brunner of Vienna was called in. The studies made under his direction are being carried out today and show not only an extensive European influence, but realistic understanding of urban needs."

Viewed as a whole, this book represents the first serious attempt which has been made to give the people of the United States a clear conception of the form and content of Latin American cities. He has never failed to point out the lessons which we may learn from their different methods and approach. The book cannot help but bring the planners of North and South America closer together to create a respect for Latin American accomplishments and a sympathy for Latin American problems.

**Reinhold Publishing Corporation; price,* $3.50

ARTS AND SKILLS

continued from page 25

It would be hard to convey to the orderly civilian mind and body what confidence means to a man who has lost his right arm to learn to tie flies. Fly-tying is a delicate little job for the most dexterous who has two hands to use; for the man who learns it with one hand only, his unfamiliar left, the completion of the fly means that there is still a life ahead for him.

The physicians often use a man's arts and skills work as the key to his cure. There was a man who had stonily refused to be lured into anything the Arts and Skills corps member patiently offered him. "Tipped off" by the doctor, that his case, which was neuropsychiatric, was a hard one and that nothing had been discovered which provided a clue to break the wall of his apathy, she persisted. Finally one day, in a burst of irritability, he told her—all right, he'd finger paint, but only to oblige her. The crude flowers he depicted gave the doctor all he needed to know. The patient was set to work with his own flower garden in the hospital "back yard." His eventual recovery was dated from that day.

In many hospitals the arts and skills work done by the patient is regularly incorporated into the daily chart on the order of the physician. In one place, the patients are given clay to start modeling immediately before being taken to surgery. It is extremely valuable to keep their interest kindled in doing something tangible. Many patients ask for their clay as soon as they are out from under the anesthetic.

One of the most heartening stories is of the young man who was hospitalized in the Northwest. He had been a day laborer before his induction, and had always hoped to become an artist, but the financial limitations in the family made this possibility as remote as owning the Taj Mahal. In the hospital, recuperating from his battle wounds, he learned to sketch, under the expert guidance of an Arts and Skills worker. Later he learned to paint. Before he left the hospital he had held a one-man show, and his work drew much favorable comment from the press on its artistic merits alone. When he returned to active duty he was offered a scholarship to a leading art institute. He returned to duty, happy in the knowledge that his long-dreamed-of opportunity is awaiting him.

The arts and skills which members are prepared to teach add up to an impressive list although of course not every skill is available at every hospital. The following are represented: architectural drafting, in which the patients learn small, true-to-scale modeling; airplane and ship modeling, bookbinding, block printing, carving anything from driftwood to soap; ceramics and pottery, commercial art, cartooning, drawing, decoupage, needlework, engraving, finger-painting, flytying, industrial design, lapidary work, leather work, mosaic, painting, photography, papermaking, papercraft, sculpture, stenciling and weaving.

Every effort has been made to uphold the highest artistic standards. The type of work done by the patients is of small importance provided the teaching is of sound order.

There have been tangible results which have been all for the good of art. The concomitant, almost inevitably, of the patients contact with these men and women has been the raising of their own artistic standards. The men are through with knick-knacks after they meet up with the real thing. No more feathered potholders for them. Somehow, color combinations become right, tastes more discerning and an appreciation of good art more pronounced.

The regional art is interesting, too. In the Northwest, the many different types of wood found there are used with imagination and taste. The men in a general hospital in that vicinity have a fine time making "jigheads" which are used in tuna fishing and which formerly came from Japan. A "jighead" is a piece of bone carved in the shape of a fish or other decorative design. Feather are fastened around the bone. In the water the feathers swirl, attracting the tuna. At a hospital on the California desert, metal and lapidary work holds the attention of the patients. The jewelry which they fashion is designed like the authentic Indian and Mexican types prevalent in the section of the country.

Arts and Skills is richly and mutually rewarding, both to the patients and the teachers. It is here to stay and for a long time. It is always in need of new workers who can pass requirements for membership.

WESTINGHOUSE APPOINTS NEW DEPARTMENT MANAGER

T. J. Newcomb, sales manager of the Westinghouse Electric Appliance Division, Mansfield, O., recently announced the appointment of W. Ross Arbuckle as manager of the Division's Home Building Department to develop a merchandising program on planned kitchens and laundries for homes and aptrtments and to expand the company's activities on major appliances in the apartment and multiple housing field. "The American consumer is sold on the planned kitchen idea. The postwar kitchen must be an efficient unit, work-saving, time-saving and step-saving and it must have a friendly air about it and be a 'living' part of the home," Mr. Newcomb said in making the announcement. Mr. Arbuckle, who has been with Westinghouse since 1935, is working out a program for planned kitchens and laundries with company executives and dealers. He said:

"The planned kitchen and laundry offer an outstanding marketing feature for electrical appliances in both new homes and apartment houses as well as modernization of existing dwellings. Westinghouse has done considerable research work along these lines, having developed the now widely known three-center formula for kitchen planning. This plan calls for a refrigeration and preparation center, sink and dishwashing center, and range and serving center, to facilitate the kitchen functions. We are now planning new complete kitchen units that the consumer can buy as a 'packaged unit' from our dealers in the postwar period."

Adequate Wiring

FOR RECREATION ROOMS



. . . is of interest to everyone planning a modern home. The Edison Company's book "Electricity in Your Home Plans" contains many new ideas for providing greater electrical comfort and convenience for every room. A free copy may be obtained by writing to Southern California Edison Company, P. O. Box 351, Los Angeles 53, Calif.



5144

SOUTHERN CALIFORNIA EDISON COMPANY LTD.

HOME SITES AT PREMIUM

Folks are buying home sites. In fact the current lot-buying activity gives the lie to the cliche that home is a place to go when every place else is closed. That this is not mere fancy is backed up by persuasive, convincing, and pleasant statistics which are sending real estate men, architects, builders, and lenders into ecstatic huddles.

This happy conclusion seems justified by the results of a recently completed national survey. This survey estimates that over 80,000 families in the United States will be ready and anxious to buy new homes immediately the restrictions on buildings are lifted. The survey further reveals that about one third plan to buy or build homes costing between $3,000 and $6,000 with an average of $4,500. Only about 4 per cent plan for $9,000 or over. This would indicate that all present permanent construction will be absorbed and that there will be a real demand for newly built homes. One of the optimistic features of this survey is the fact that it will add greatly to the postwar prosperity of those in the building fields and thus for the communities in which they build.

Real estate brokers in the more thickly populated areas of the United States report that there is a newly awakened interest in city and suburban home-site buying. Developers are scouting for and securing tracts to divide, and they are finding buyers standing in line with cash in pockets to buy what they offer—nor are the buyers chary of advancing prices. Subtracting the number who are protecting themselves against the threat of inflation by investing their war surplus savings in real estate, a substantial number of the lot buyers are middle-income-bracket people with blueprints in their hands awaiting the time when government bans are relaxed so that they can build a home.

The number of new subdivisions for residential purposes filed with the Division of Real Estate of California during the past several months has been stepped up. This subdividing process bears very little relation to the subdividing boom of the 20's, when lots were being sold for speculation, many of them to persons who lived elsewhere and who had no intention of ever building on them. Not so this time. Based on inquiries being received, it is surmised that most of the buyers are interested in building immediately after the war. Signs of increasing real estate interest in California are shown by the increase in applications for real estate licenses. Prior to Pearl Harbor, approximately 100 license applicants took the written examinations required by the State Division of Real Estate each week. Immediately following December 7, 1941, the average dropped to 20 each week. The increase from this low number has been gradual, and today the division again reports an average of over 100 a week. This is about 35 per cent above last year's rate. Because a large percentage of these new applicants are newcomers from the East and Midwestern states, it is surmised that numerous out-of-state financiers are heavily investing in California real estate perhaps as a hedge against inflation.

Few parcels of land were offered in the classified columns of our daily papers a few months ago. Now, it is noted that there is a substantial number, and brokers again have property listed for sale. The explanation of this seems to be that many property owners realizing that they have a substanial profit at present prices are ready to let go. Currently, prices are holding up well throughout this area, and that condition will probably prevail until government building restrictions are lifted.

A spokesman for the Los Angeles Realty Board predicts that postwar building will reach a conservative 50,000 units a year for approximately three years after building is opened up. This is in contrast to the 40,000 homes as an annual prewar building rate.

The G. I. Bill of Rights gave great impetus to the movement to develop real estate for the building of homes. Under this act, the Administrator of Veterans' Affairs is authorized to guarantee up to 50 per cent or $2,000, whichever is smaller, on a loan to an honrably discharged veteran of World War II for the purchasing or building of a home, farm, or small business. Regulations for the application of this act are rapidly being placed in the hands of all persons interested.

It is true that there is a divided opinion as to whether or not there will be a great exodus from our war industry centers immediately following peace. But service group surveys show that in-migrant war workers in Los Angeles County alone, to the tune of 86 per cent, want to remain here after the war. This figure calls for constructive consideration as to how these people will be permanently housed. When it is considered that the present housing facilities in these critical war industry areas are already bursting at the seams, it will be seen that home building will be imperative to take care of this percentage.

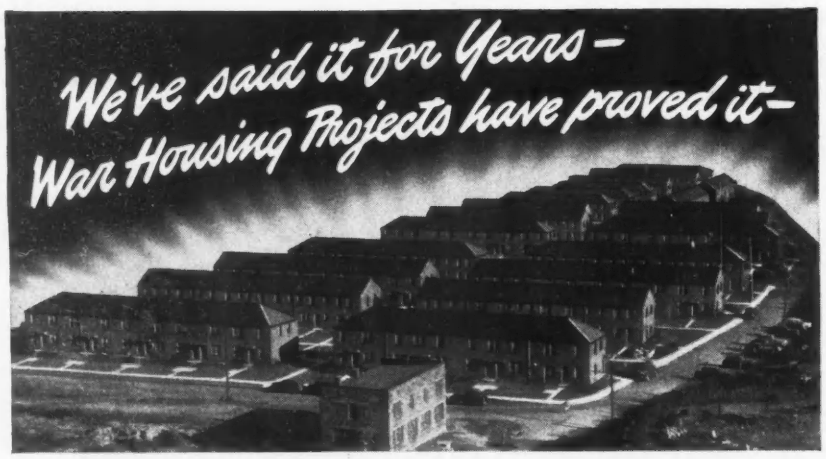
The obvious conclusion seems to be that builders, architects, financial institutions, and all the allied trades will have to sharpen their wits and their pencils and come forward with a concrete, specific, and well-balanced program to take care of the lot buyers of today who will be the home builders of tomorrow.

8-FT. TALL LAMPS ANNOUNCED BY WESTINGHOUSE

Slender fluorescent tubes taller than a man and producing the effect of a long ribbon of soft, cool electric light will be manufactured as soon as war conditions permit, the Westinghouse Lamp Division announced here today. The new "slimline" lamps were developed primarily for showcases, wall cases and coves in stores, restaurants and other places where a long, slim light source is desired, said Walter H. Thompson, Pacific Coast District manager for the Westinghouse Lamp Division. The four sizes announced, which average approximately 60 lumens for each watt of electricity consumed, will permit a change of pace in fluorescent lighting design, and in addition, will make it possible to use fluorescent lamps in places where reflector space is restricted, Mr. Thompson pointed out.

The new lamps, all high efficiency hot cathode types, will be available initially in 42 inch, 64 inch, 72 inch and 96 inch overall lengths, taking into account the sockets and single pin bases at both ends. Diameter of the bulb ranges from ¾ inch in the case of the 42 inch and 64 inch lengths, to one inch diameter for the 72 inch and 96 inch lengths. The 60 inch standard fluorescent lamp, the longest type heretofore made by Westinghouse, had a diameter of 2⅛ inches. Designed for instant starting the "slimline" lamp will start immediately at the flick of a light switch. They are especially designed for operation on the instant start type of "ballast." They will be available only in the standard white color. All four lengths of the new lamps are designed to burn at various levels of brightness, operating on either 100 or 200 milliamperes of current. The new tubes will have the same life rating as the standard 40-watt fluorescent lamp. Simultaneously with details of the "slimline" lamps, Mr. Thompson announced new life ratings for both the 40 and 100-watt standard fluorescent tubes covering life at various hours per start.

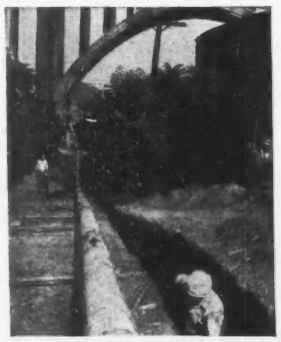
Illustrating the increased life gained by longer burning hours between starts, he reported, the 40-watt standard tube is now rated at 6,000 hours average life on a test schedule of 12 hours burning per start.



CENTRAL HEATING IS THE IDEAL SYSTEM FOR THE MODERN COMMUNITY

Mark up another contribution of the war toward better living in the future! Intelligent post-war community planning now fully recognizes the advantages of central heating: making it possible to purchase heat as a commodity like gas, electricity, or city water *at savings of 15% or more:* A powerful impetus has been given to this movement by the experience of central heating in war housing developments. The Elizabeth Park Housing Project in Akron, illustrated above, is a case in point.

RIC-WIL CONDUIT CONNECTS DWELLINGS TO CITY STEAM MAINS 2000 FT. AWAY



Welded into a single piece 700 feet long, this pipe was lowered into the shallow trench beside it, a section of the 2000 foot connection to the city main.

This project, comprising 276 family units is heated by steam supplied by Ohio Edison Company, Akron, Ohio utility. In addition to the 2000 feet of Ric-wiL Insulated Pipe Units connecting the project to the city mains, another 7000 feet are used for steam, return and hot water lines on the project itself. Conduit was furnished complete with prefabricated field accessories and installed in record time—with minimum interference with other construction. The completed piping system is efficient, dependable and maintenance-free, enabling the utility to serve the project with steam at rates considerably under the cost of individual heating plants.

ANY COMMUNITY CAN ENJOY THESE ADVANTAGES:

- Savings of 15% or better in overall fuel consumption.
- Elimination of furnace or boiler tending by consumer.
- Promotes cleanliness in buildings heated.
- Provides extra room in building basements.
- Decreases fire and explosion hazard.
- Reduces smoke and soot, provides cleaner, healthier community.
- Eliminates private coal delivery and ash removal.
- Gives uniform, clean heat quickly, whenever needed.

For information about Ric-wiL Conduit for central heat distribution get in touch with your nearest Ric-wiL agent or write to us direct.

RIC-WIL INSULATED PIPE CONDUIT SYSTEMS
THE RIC-WIL COMPANY · CLEVELAND, OHIO
AGENTS IN PRINCIPAL CITIES

CALIFORNIA COUNCIL OF ARCHITECTS

It will be of interest to those in the architectural profession and those interested in it to know that the State Association of California Architects has been revised and has become a part of a new organization—the California Council of Architects. The State has been divided into a Northern California Association and a Southern California Association, with the California Council of Architects taking overall control.

John S. Bolles of San Francisco, formerly president of the State Association of California Architects, has become president of the California Council of Architects. Robert Orr, formerly vice president of the old association and president of its southern division, has become vice president of the new organization. James Mitchell is secretary-treasurer. The following members are delegates to the Council: Andrew T. Hass, Loy Chamberlain, Vincent Palmer, Charles Matcham and Allan Sheet.

The California Council of Architects was formed to coordinate the activities of all architectural organizations within the state, and is a non-profit body existing under agreement among its constituent members. District chapters will be formed with memberships open to all registered architects, and with all members having equal voice in all matters of state and local nature. Chapters will provide for affiliation of students and draftsmen. Each district chapter will be autonomous in its own territory.

For the purpose of initial organization the Northern California and Southern California divisions of the former association have become district chapters of the new organization. When an architectural organization has qualified as a district chapter, the association thereby affected shall cease to function in the territory assigned to such district chapter, and when all the initial organization territory has been assigned to district chapters the associations will cease to exist.

Representation in the California Council will be by delegates from each of its constituent members. Each delegate will have one vote. Each constitutent member will be represented by two delegates, plus one additional delegate for every 100 active members or fraction thereof in excess of an inital 100 members. The regional director of the American Institute of Architects will be a delegate at large with one vote. Any delegate may be represented by a proxy assigned to another delegate.

The delegates shall select, for a term of one year, a President, Vice-President, and Secretary-Treasurer, in whom the usual function of such offices shall be vested, together with any other officers who may be necessary, and may retain a salaried Executive Director whose qualifications will permit him to assume charge of the technical and staff duties. He shall not be a delegate nor hold voting powers. The Council shall meet in February, 1945, and at least quarterly thereafter. It shall be empowered to grant the application and define the territory included within the jurisdiction of its District Chapters, and exercise the functions extended State Organizations by The American Institute of Architects, but shall not be limited thereto.

It will act in behalf of its constituent members in directing public, professional and governmental relations of a statewide nature and in their relations with local governmental agencies. It will participate in enterprises of educational, informational or kindred nature as a source of revenue, but shall not become a part of any venture that may incur a financial obligation upon its constituent members. It will not solicit funds as a contribution to its support from outside the architectural profession, except that it may act as trustee for scholarships, endowments or trusts of philanthropic nature. The Council is empowered to effect the necessary legislation to become a legal body in the State of California when the proposed legislation is ratified by all its constituent members.

The District Chapters will contribute to the funds of the Council on the basis of $10 per year for each of their corporate and associate members, and $1 per year for each member of other classifications. The constituent members will be responsible for the collection and transmittal of these funds to the Council. Any additional financial requirement of the Council, as determined by a yearly budget of all anticipated expenses and income, shall be required of the constituent members on a pro-rated assessment basis when approved by their executive board. The Council will advise its constituent members within 30 days after its Annual Meeting in February of the budgeted financial requirements for the forthcoming fiscal year. The fiscal year shall commence on July first. The Council will furnish each constituent member a certified audit of its accounts at the end of each fiscal year.

By-Laws may be amended by a majority vote of its delegates when followed with ratification by the executive board of each constituent member.

OFFICIAL BULLETIN

NOVEMBER • 1944

OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE CALIFORNIA COUNCIL OF ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound condtioning with Acousti-Celotex; Celotex products.

ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

BLUE PRINTING

20th Century Blueprint Co., 344 Bush, San Francisco, Douglas 5975. Complete Blueprint and Photostat Service. Motorcycle pick-up and delivery.

BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

BUILDING MATERIALS

Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Upson Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Celo-Siding, Caulking Compounds and Adhesives.

CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

Southwest Portland Cement Co., 727 W. 7th, Los Angelus, Tucker 2411—Victor Portland cement.

CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

ELECTRICAL CONTRACTING

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminister 8169—Electrical contractors.

ELECTRICAL MANUFACTURERS

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

FLOORING CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foothill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

GENERAL CONTRACTORS

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181 — General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Walker Co., P. J. — Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

GLUE

I. F. Laucks Inc., 859 E. 60th St., Los Angeles, Adams 7271; L. F. Phelps, Builders Exchhange, 1630 Webster St., Oakland 12—Casein and resin glues for construction, resin emulsion and casein paints.

GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

HEATING

Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1923 and Sycamore 9-4129. Gas and oil heaters, dual floor and dual wall.

Payne Furnace & Supply Co., Inc., 336 North Foothill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

LABORATORIES—TESTING

California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

LATH

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

LINOLEUM CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

LUMBER

Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles 11, Adams 5171—The leader by reputation; lumber and building products for all kinds of construction.

San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

Western Hardwood Lumber Co., 2014 E. 15th St., Los Angeles 55, Prospect 6161—Specialists in boat and aircraft lumber and panels.

NOISE-LEVEL TESTING

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-Level testing; sound conditioning with Acousti-Celotex.

PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190—H. P. Hallsteen, Western Representative Southern Ca. Mill—Bar Co., 1022 E. 4th St., Santa Ana. Los Angeles Mill—Owens Parks Lumber Co., Los Angeles.

Hayward Lumber & Investment Co., Prefabrication Div., 4085 E. Sheila, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

QUANTITY SURVEYS

Architects: Save time, eliminate waste, and provide fair competition. Specify the Quantity Survey System of competitive bidding with surveys made by LeRoy Service, 165 Jessie St., San Francisco 5. Sutter 8361.

ROOF CONSTRUCTION

Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.

Summerbell Roof Structures, 754 E. 29th, Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs, and all types of timber structures.

SHEET METAL

Peterson, Harold E., 1350 Elmwood St., Los Angeles, Trinity 4886; Sheet Hetal, Air Conditioning, Kitchen Equipment, Bronze, Aluminum and Stainless Steel.

SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265 — Sound control service.

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Soule Steel Co., San Francisco, Las Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

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Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265 — Noise-level testing; sound conditioning with Acousti-Celotex products.

WATERPROOFINGS AND CAULKINGS

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Transparent Waterproofing, Brick and Cement Coatings, Caulking Compounds, Concrete Floor Treatments and Coatings. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

WOOD FINISHES AND WAXES

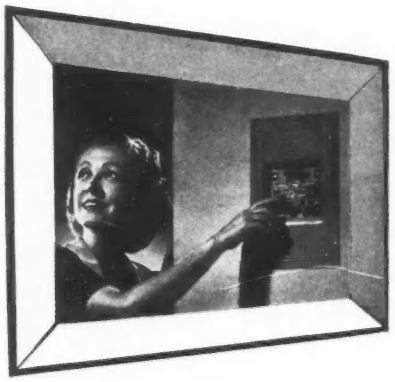
Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Flat Finishes (Stain-Wax Type) and Polishing Waxes — Paste, Liquid and "Dri-Gloss." Los Angeles—Mutual 7115. San Francisco—Douglas 5648.



YOU'RE PLANNING TOMORROW'S HOMES NOW...

Include the modern convenience and protection of

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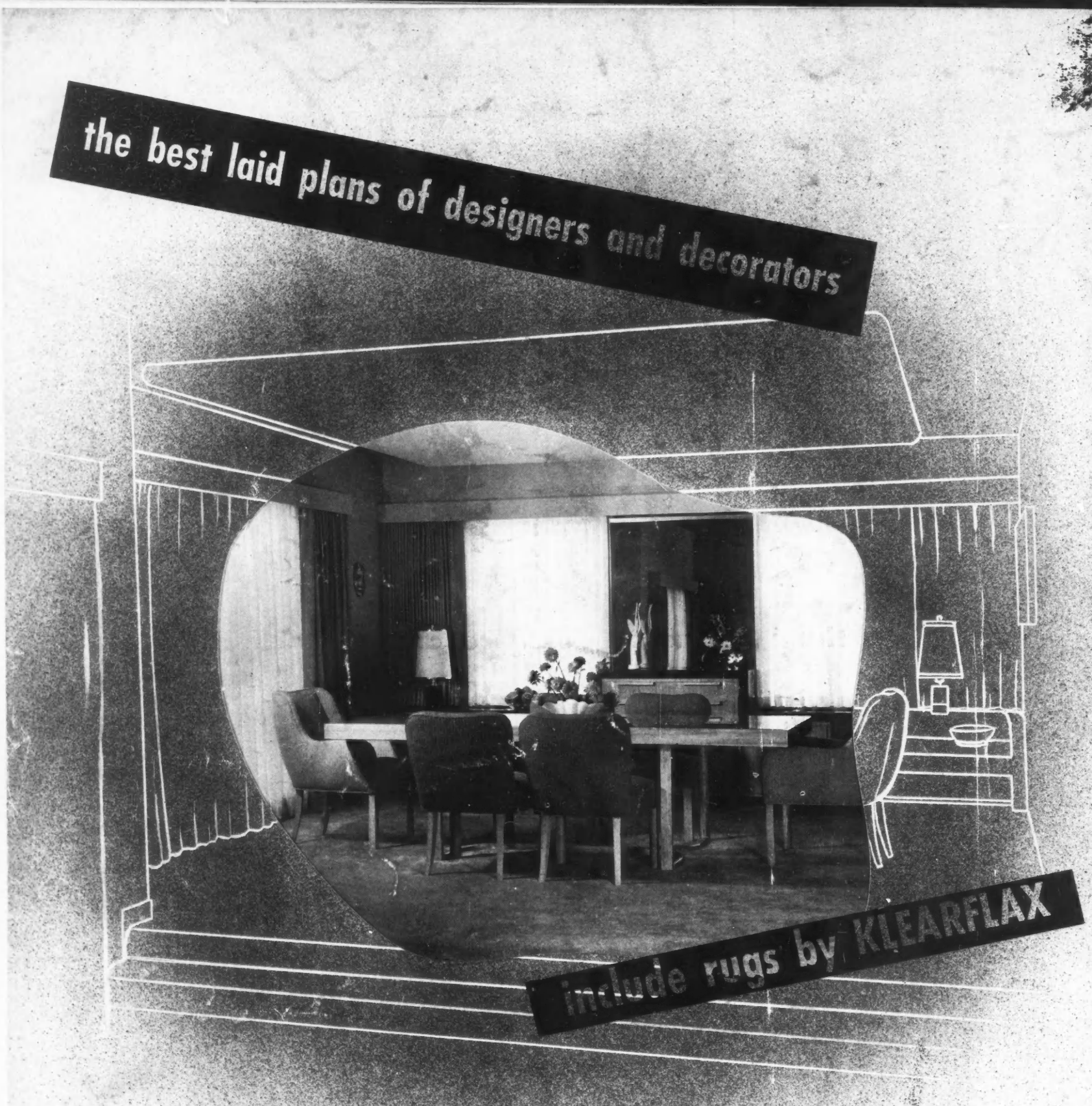
The Multi-breaker eliminates fuses completely. When a short circuit or dangerous overload occurs, the circuit is cut off automatically. A simple movement of the shock-proof lever restores current. There are no delays—nothing to replace.

Because it costs little if any more than fusible equipment—often actually less, the Multi-breaker merits a place *in every future home of every price class*. The story is the same, whether you're planning individual homes in the upper cost brackets or are concentrating on low cost prefabrication and multiple housing. It applies equally well in the commercial building field.

A Square D Field Engineer will be glad to work with you in arriving at the best electrical specifications for any project you are planning. Your Square D Electrical Distributor carries a complete stock of Square D electrical control equipment.

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